No. M 100.58

GIVEN BY
Dr Robert White

MUSICIAN'S OMNIBUS, NO. I.

CONTAINING THE

WHOLE CAMP DUTY, CALLS AND SIGNALS USED IN THE ARMY AND NAVY;

FORTY SETS OF QUADRILLES,

(INCLUDING WALTZ, POLKA AND SCHOTTISCHE,) WITH CALLS;

AND AN IMMENSE COLLECTION OF

POLKAS, SCHOTTISCHES, WALTZES, MARCHES,

QUICKSTEPS, HORNPIPES, CONTRA & FANCY DANCES, SONGS, &c.

FOR THE VIOLIN, FLUTE, CORNET, CLARIONET, &c.

CONTAINING OVER 700 PIECES OF MUSIC.

BY ELIAS HOWE.

M.400.58

BOSTON.

PUBLISHED BY ELIAS HOWE, AGT., 103 COURT STREET.

Entered according to Act of Congress, in the year 1863, by WILLARD HOWE, in the Clerk's Office of the District Court of the District of Massachusetts.

MAR 31 1910

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THE FULL CAMP DUTY,

AS PRACTISED IN THE UNITED STATES ARMY AND NAVY.

The Reveille is the signal for the men to rise, and the Sentinels to leave off challenging. It is usually played at dawn of day, except when the troops are on the march, when the signal may be played at a much earlier hour. The men form on their company parade grounds, and as soon as the *Reveille* ceases the rolls are called by the orderly Sergeants, *superintended by a commissioned officer.*

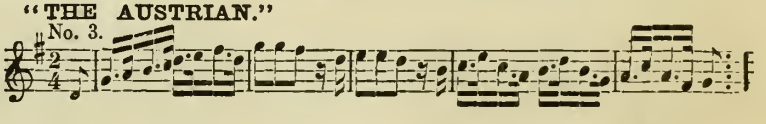
Remarks.—No. 1. Of the Reveille, "The Three Camps," as it is written, must be played in about slow march time, and as though it had four beats to the measure instead of two, as usual $\frac{2}{4}$ time.

No. 2. "Slow Scotch" is also a slow movement, as it is impossible for the drummer to beat it correctly, unless played slow and with marked accent. The rolls on the drum at close of each movement gives the fife player time to breathe, so that each part may be executed easily; and great care should be taken, that the time may be steady throughout the performance of the whole camp duty.

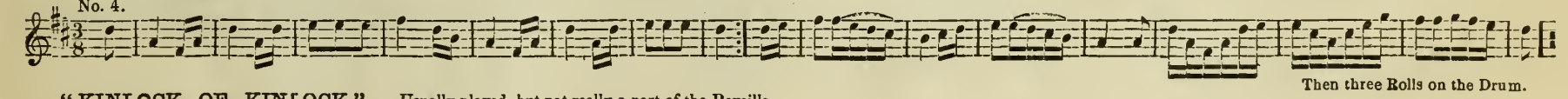
"THREE CAMPS."
No. 1.

"SLOW SCOTCH."
No. 2.

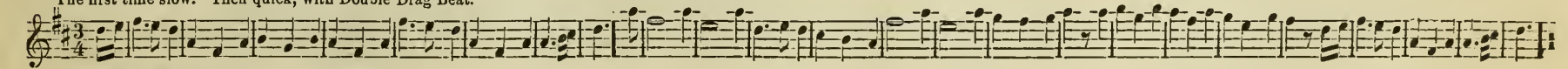
"THE AUSTRIAN."
No. 3.



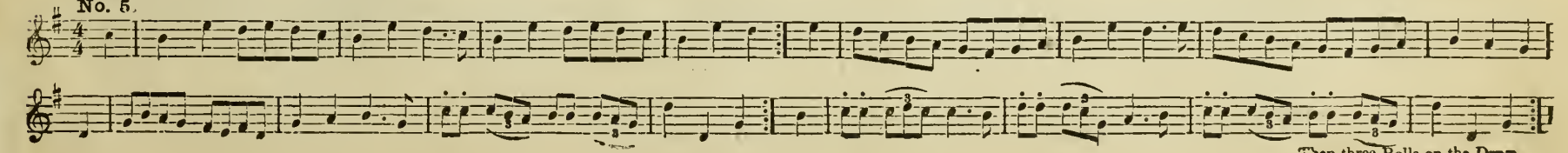
"THE OLD QUEEN DUTCH."
No. 4.



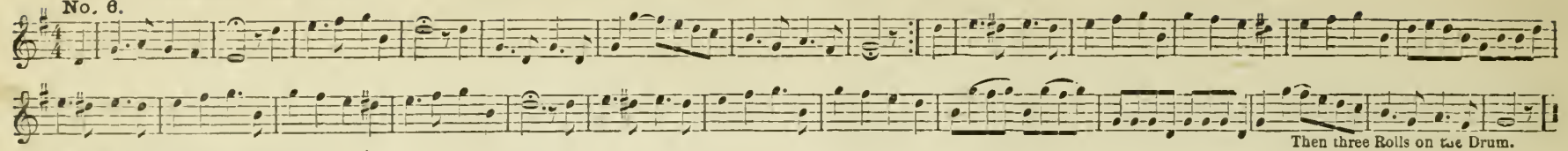
"KINLOCK OF KINLOCK." Usually played, but not really a part of the Reveille.
The first time slow. Then quick, with Double Drag Beat.



"THE HESSIAN." Single Dragg.
No. 5.

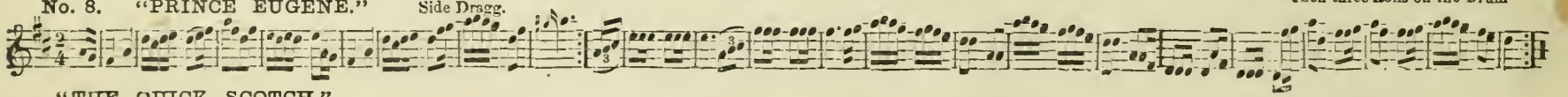


"THE DAWNING OF DAY."
No. 6.

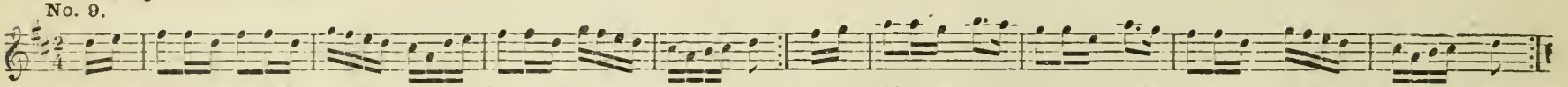


"THE FIFER'S DELIGHT."
No. 7. Double Dragg.

No. 8. "PRINCE EUGENE." Side Dragg.



"THE QUICK SCOTCH."
No. 9.

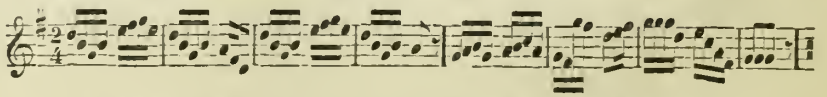

End the Reveille with repeat of No. 1. The "Three Camps." Sometimes the first strain of the "Three Camps," *only* is played as the finale of the Reveille.
Then three Rolls on the Drum.

"PEAS UPON A TRENCHER." Breakfast call. Single Dragg.
No. 1. Signal for Breakfast.

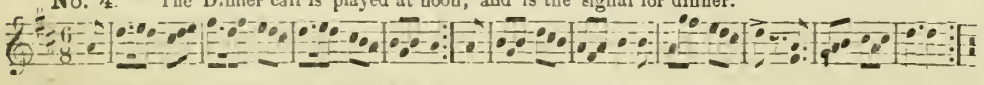
"SURGEON'S CALL." The surgeon's call is played at * — o'clock in the morning, when the sick, able to go about, are conducted to the hospital by the first Sergeants of companies, who hand to the surgeon a list of all the sick in the company.

No. 2. Play through twice, and end with 3 Camps, No, 1. Reveille. Three Camps.

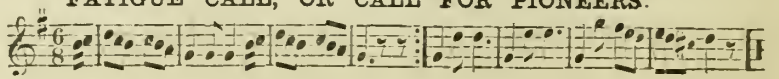
"THE ASSEMBLY." Signal for forming the Regiment.
No. 3.



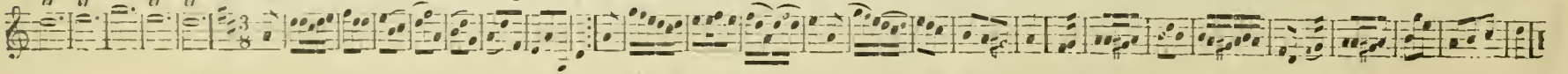
DINNER CALL "ROAST BEEF."
No. 4. The Dinner call is played at noon, and is the signal for dinner.



FATIGUE CALL, OR CALL FOR PIONEERS.

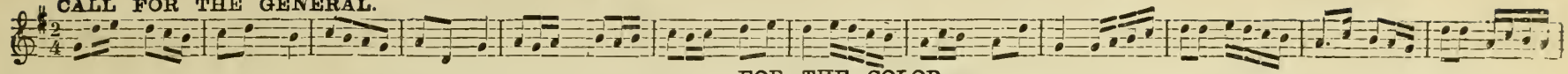


TROOP FOR GUARD MOUNTING. The Troop is played at * — o'clock in the morning, for the purpose of assembling the men for duty, inspection at guard mounting and morning dress parade, when the commanding officer commands it.

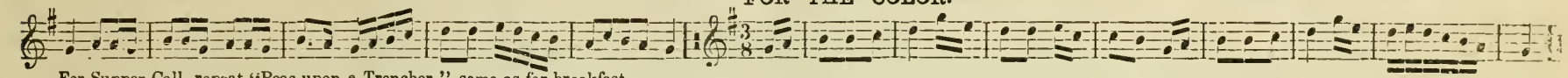


* The hour for the Troop, Surgeon, and all other calls, except the "Reveille," "Retreat," and the "Tattoo," are determined by the commanding officer.

CALL FOR THE GENERAL.



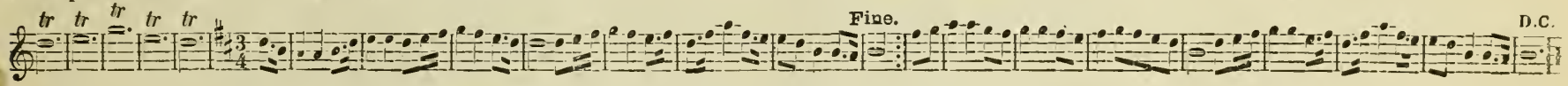
FOR THE COLOR.



For Supper Call, repeat "Peas upon a Trencher," same as for breakfast.

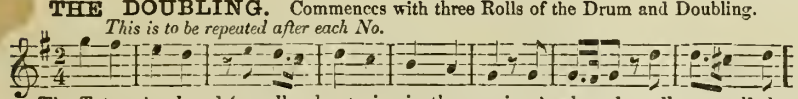
"THE RETREAT."

The Retreat is played at sunset, the evening gun is fired, and the flag is taken down for the night, when there is a roll-call and the orders for the day are read, when the weather permits, there is a dress parade at *retreat*. and the orders are read out at the close of it.



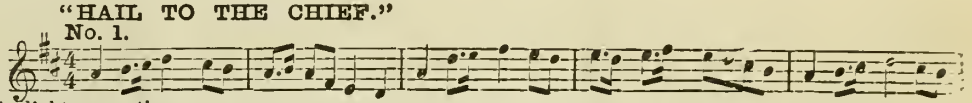
THE TATTOO.

THE DOUBLING. Commences with three Rolls of the Drum and Doubling. *This is to be repeated after each No.*

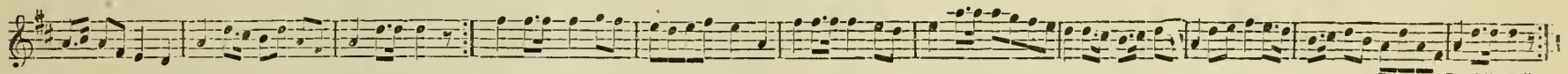


"HAIL TO THE CHIEF."

No. 1.

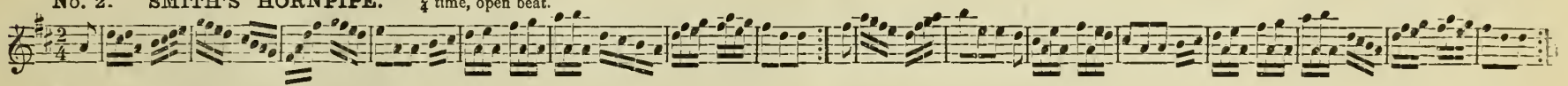


The Tattoo is played (usually about nine in the evening,) when the rolls are called; the lights are extinguished; no soldier is allowed to be out of his tent or quarters after this hour, without special permission.



Repeat "Doublings."

No. 2. SMITH'S HORNPIPE. $\frac{2}{4}$ time, open beat.

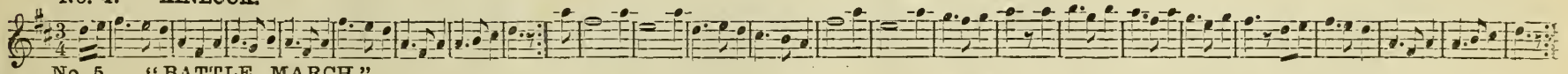


Repeat "Doublings."

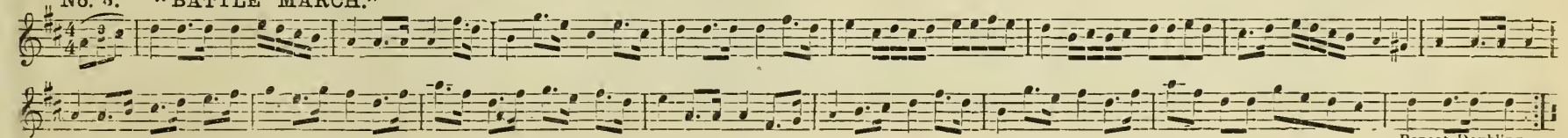
No. 3. "FIFER'S QUICKSTEP."

Repeat "Doublings."

No. 4. KINLOCK.

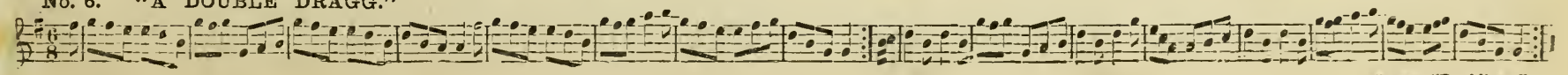


No. 5. "BATTLE MARCH."



Repeat Doubling.

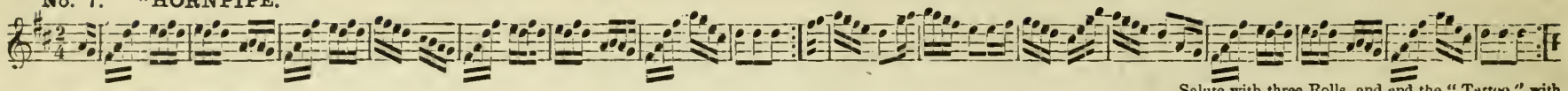
No. 6. "A DOUBLE DRAGG."



Repeat "Doublings."

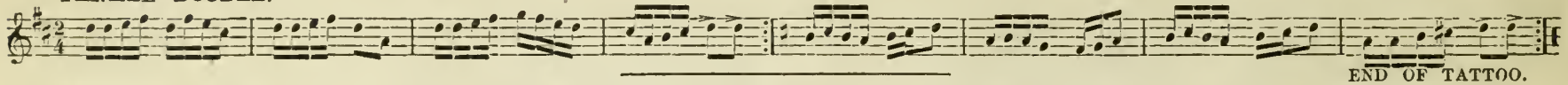
THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

No. 1. "HORNPIPE."



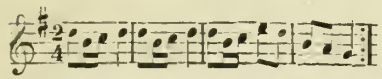
Salute with three Rolls, and end the "Tattoo" with

"YANKEE DOODLE."

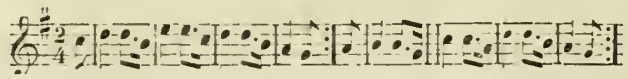


END OF TATTOO.

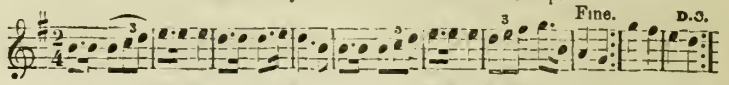
ADJUTANT'S CALL.



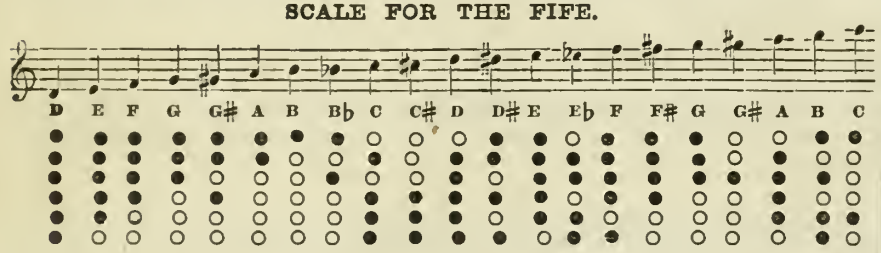
CALL TO ARMS OR QUARTERS.



ROUGE'S MARCH. Played to drum thieves out of Camp.



SCALE FOR THE FIFE.



ON THE MANAGEMENT OF THE FIFE.

The Fife is an instrument that requires but little wind to obtain a clear and rich tone: that little, however, must be judiciously applied to produce the desired effect. The lips should be contracted so as to form a small, smooth and firm aperture for the passage of the wind to the embouchre or blow-hole of the instrument. The strength of the blast should be regulated according to the elevation of the note or notes to be performed. Hence the high notes require more strength than the low ones. It is desirable that the learner should first practice blowing the open note C sharp without using the fingers, until he can make the fife speak that note clearly and distinctly. When he has become master of that note, he may cover the holes properly with the first three fingers of each hand, and commence ascending and descending the notes of the first Octave successively, according to the above Scale. This done, he can next proceed to the higher notes, taking care to increase the pressure of wind gradually as he ascends, and diminishing regularly as he descends the several notes contained within the compass of the Instrument.

EXTRACT FROM "ABSTRACT OF CAMP REGULATIONS."

HEAD-QUARTERS FIRST BRIGADE, FIRST DIVISION, M. V. M. Long Island, Boston Harbor, May 11, 1861.

Stated Signals.

The Reveille;—is to sound or beat at daybreak, and is the signal for the men to rise, and Sentinels to leave off challenging.

The Assembly;—at 6, A. M. Company drills: and whenever at other times this signal is beat, the men assemble on their Company parades, and hold themselves in readiness to respond promptly to other signals.

Peas upon a Trencher;—at 7 o'clock, A. M. Signal for Breakfast.

To the Color;—at 8 o'clock, A. M. This signal (having been preceded by the Assembly,) calls Companies to form in Battalion line, upon Regimental parades, for dress parades and drill.

The Troop;—Guard Mounting at 10 o'clock, A. M., or immediately after drill.

Roast Beef;—at 12 o'clock, A. M. Dinner.

To the Color;—at 4 o'clock, P. M. Same as at 8, A. M.

The Retreat;—at 6 o'clock, P. M. Evening dress parades.

Peas upon a Trencher;—at 7 o'clock, P. M. Supper immediately after dress parades.

The Tattoo;—at 10 o'clock, evening. After which no soldier is to quit his quarters, unless by special leave; and after the roll call, all lights,—except at Head-Quarters, the Police, and the Guard Tents,—are to be extinguished.

The Long Roll;—is the signal for getting under arms immediately.

The General;—is the signal to strike tents and prepare for marching.

The Drummer's Call;—will be beat, at the Police Tent, by the *Drummer of the Police*, 15 minutes previous to the above signals, and the signal drummer and fifer of each Regiment and Battalion will immediately repair to their parades, before the Colors of their Corps. The beats will commence on the right, and be immediately taken up by all, who will beat the required signal, marching to the right of their parades, thence to the left, and back to the centre, where the beat will cease.

A Drummer of the Police, who will attend constantly, and in temporary absence leave a substitute, at the Police Quarters, to communicate the call for signals.

A Signal Drummer and Fifer, in each Regiment and Battalion, to beat the prescribed signals on the Regimental or Battalion parades.

Roll Calls.

There will be three stated roll calls daily—*The First*, immediately after Reveille.

The Second, immediately after Assembly, before Retreat.

The Third, immediately after Tattoo.

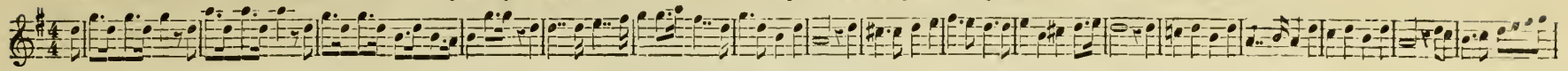
Sentinels will permit no non-commissioned officer or soldier to quit the camp without a pass from the General, or the General Staff Officer, under authority of the General, except they be directed by *express orders* from the Officer of the Guard to pass persons with the Countersign. Such orders, will, however, be given only by direction of the General for special reasons.

At every relief, the guard must parade for roll call and inspection, and remain formed until the relief returns.

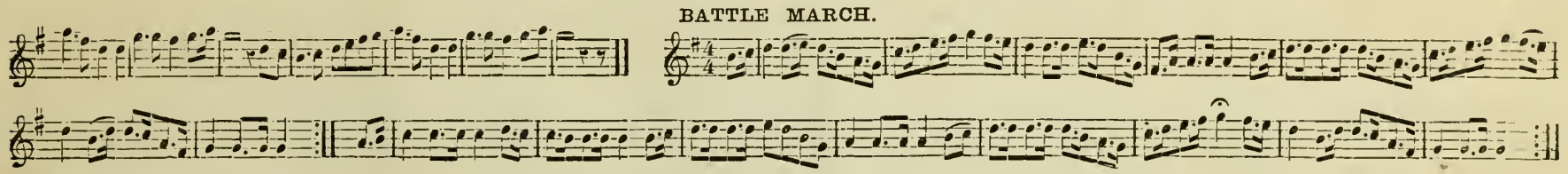
The officer of the guard must see that the countersign is duly communicated to the sentinels a little before twilight; to enable him to do which, he must be furnished by the Officer of the day with the Parole and Countersign, before Retreat.

Immediately after receiving the countersign, and until Reveille, the sentinels must challenge all who approach them. No sentinel must suffer any person to advance nearer than the point of his bayonet until he has received the countersign, placing himself in the position of "Arms port" for that purpose. He must hold conversation with none except in discharge of his duty.

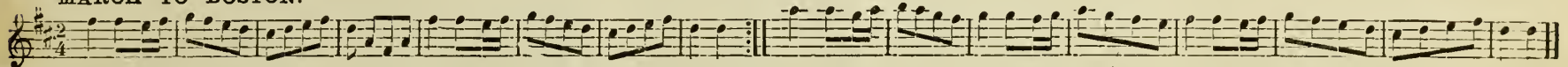
PARTANT POUR LA SYRIE. Composed by Hortense, the mother of Louis Napoleon, and at present adopted as the National Air of France



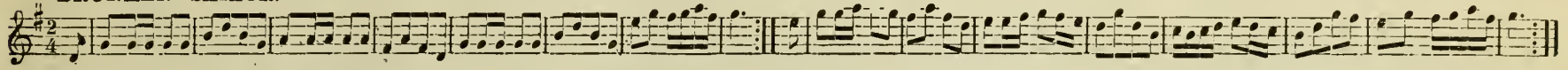
BATTLE MARCH.



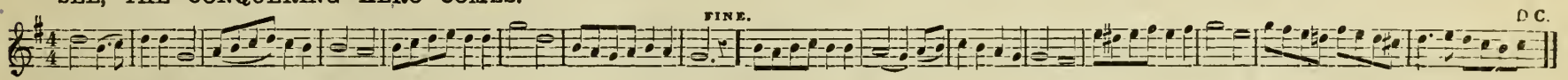
MARCH TO BOSTON.



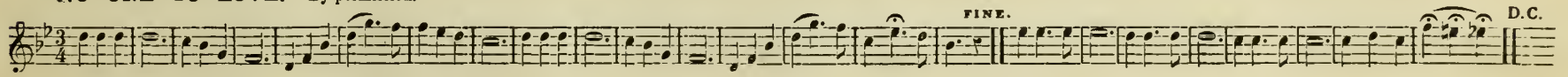
DRUNKEN SAILOR.



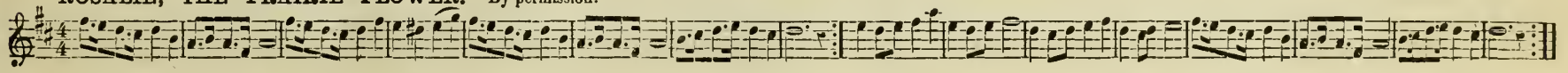
SEE, THE CONQUERING HERO COMES.



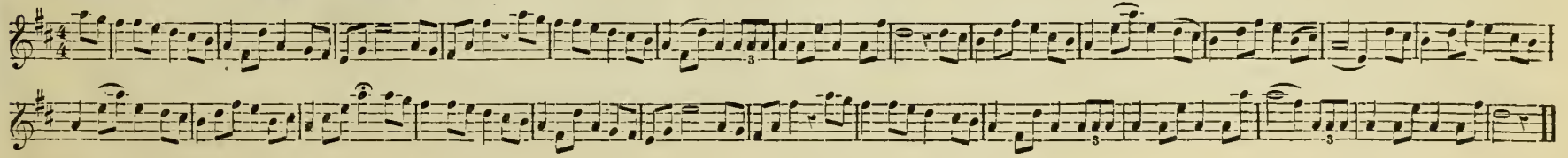
NO ONE TO LOVE. By permission.



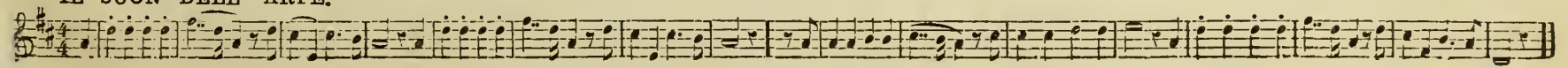
ROSALIE, THE PRAIRIE FLOWER. By permission.



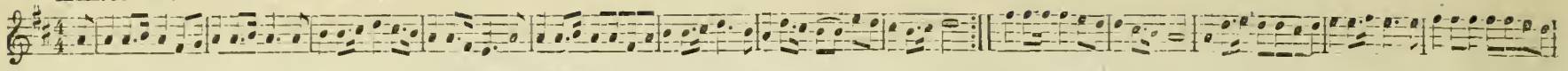
THERE IS NO HOME LIKE MY OWN.



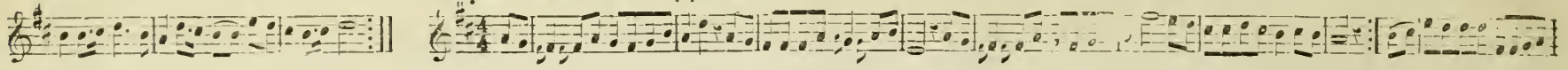
IL SUON DELL' ARPE.



MARCHING ALONG. By permission.

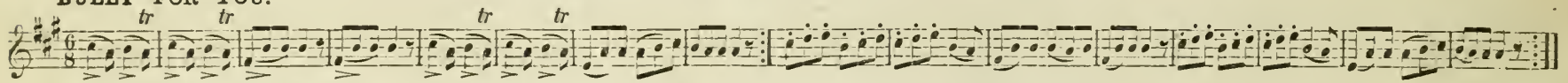


BELL BRANDON. By permission.

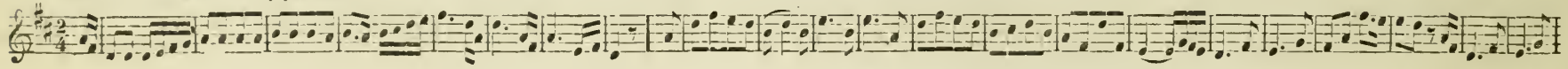


DO THEY THINK OF ME AT HOME.

BULLY FOR YOU.

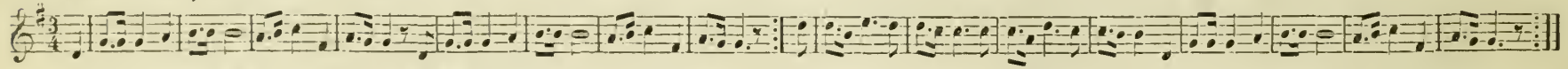


DIXIE'S LAND. By permission.

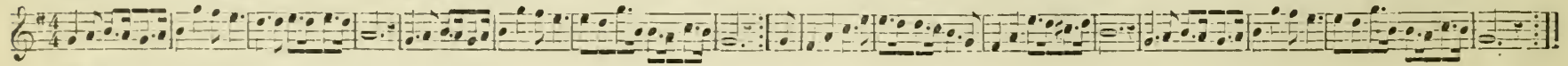


MOCKING BIRD. By permission.

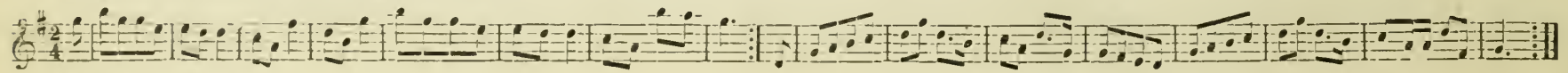
MARYLAND, MY MARYLAND.



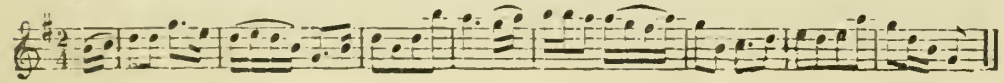
WHAT IS HOME WITHOUT A MOTHER?



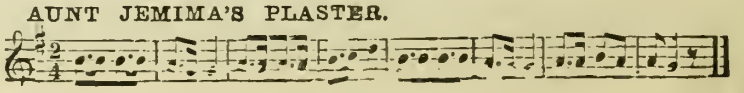
WHEN WE WENT BOBBIN AROUND.



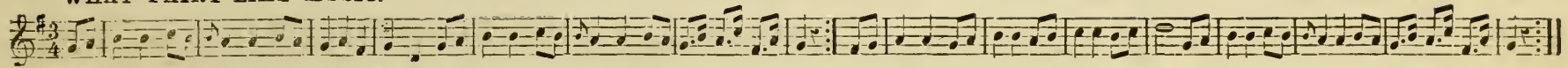
MY MARY ANN.



AUNT JEMIMA'S PLASTER.

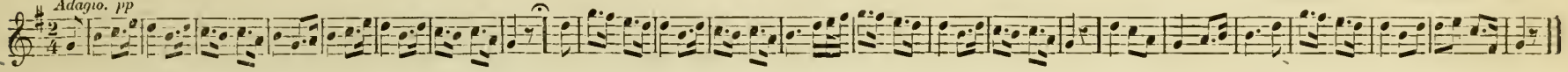


WHAT FAIRY-LIKE MUSIC.

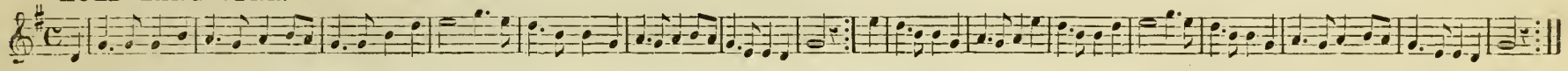


SWEET HOME.

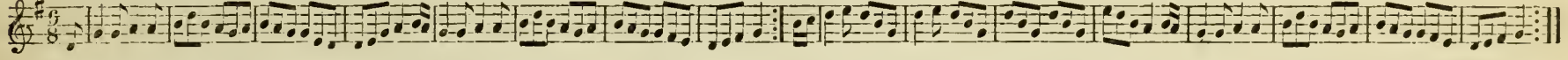
Adagio. pp



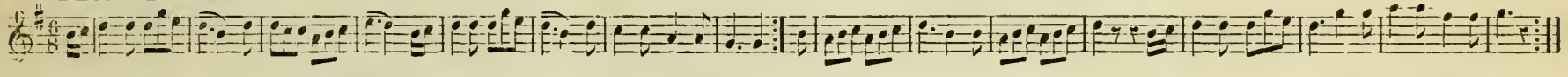
AULD LANG SYNE.



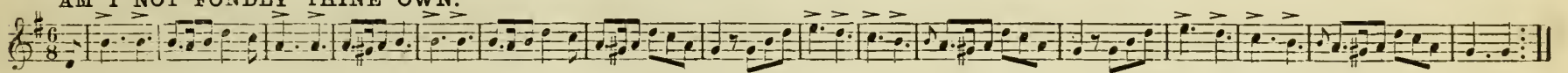
BONNY DOON.



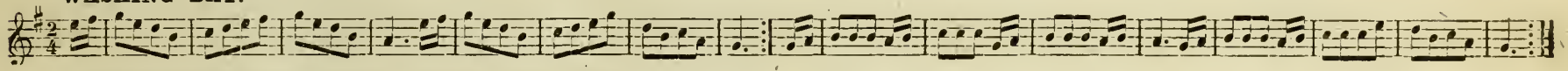
BLUE-EYED MARY.



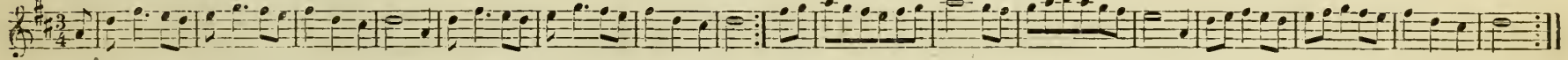
AM I NOT FONDLY THINE OWN.



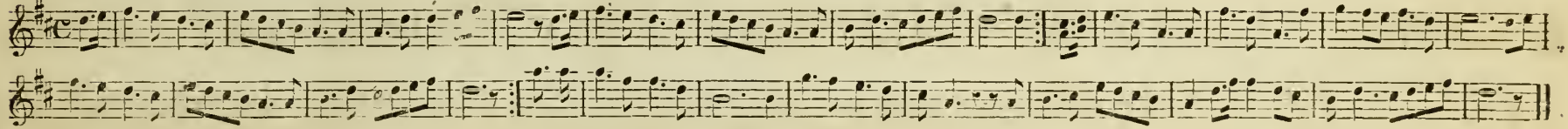
WASHING DAY.



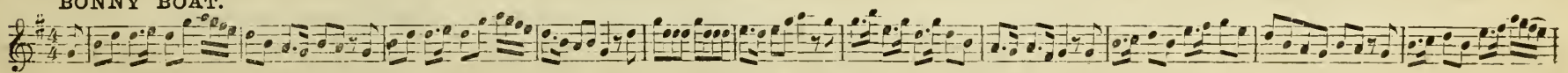
BRIGHT ROSY MORNING.



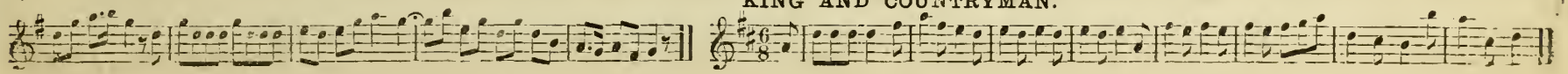
ROSE OF ALLANDALE.



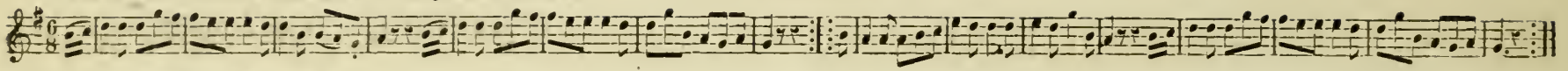
BONNY BOAT.



KING AND COUNTRYMAN.

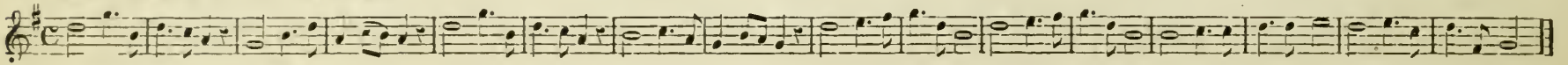


'TIS SAID THAT ABSENCE CONQUERS LOVE.

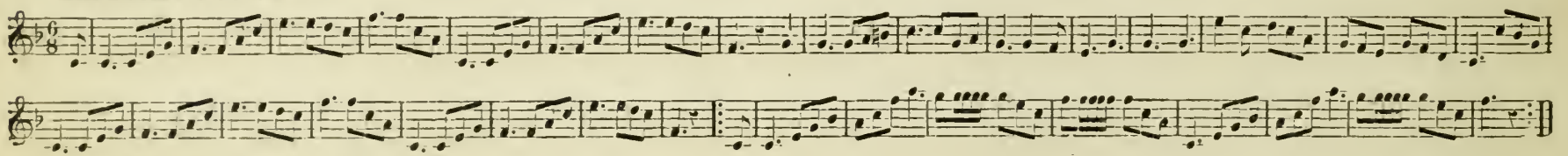


MY PRETTY GAZELLE.

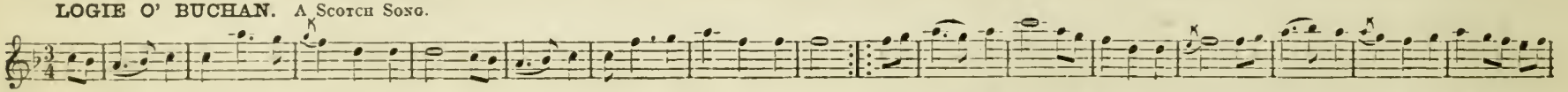
TELL HIM I LOVE HIM YET.



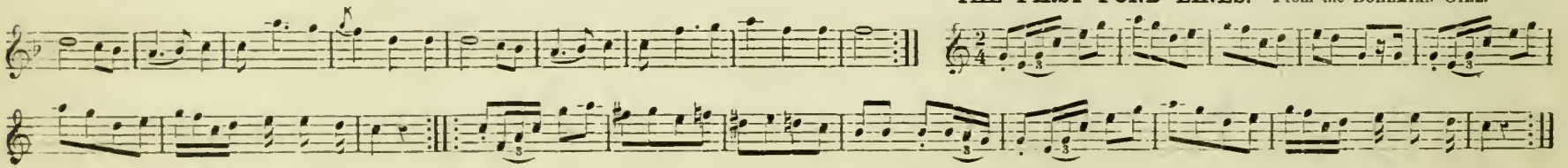
HANDSOME LOUISE.



LOGIE O' BUCHAN. A Scotch Song.

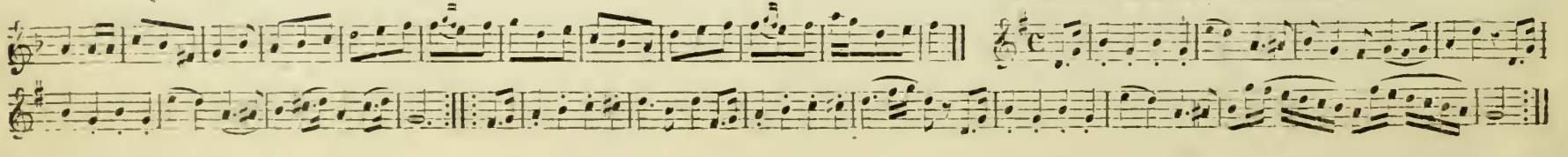


THE FIRST FOND LINES. From the Bohemian Girl.

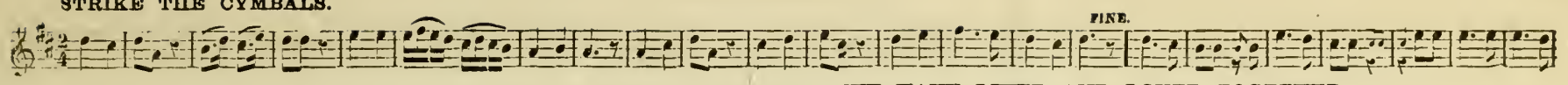


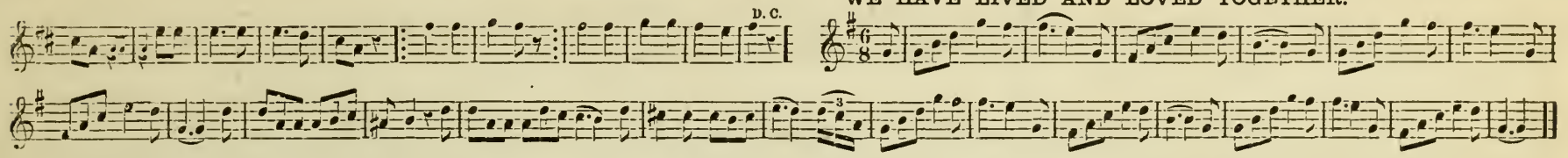
THE DREAM. I Dreamt I Dwelt.

NON PIU MESTA. From Cinderella.



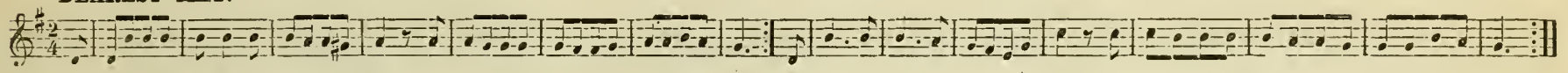
STRIKE THE CYMBALS.



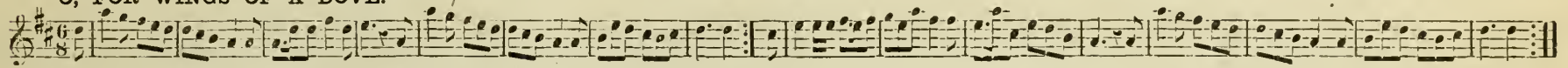


O SUSANNA.

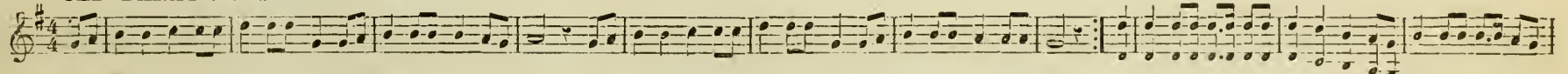
DEAREST MAY.



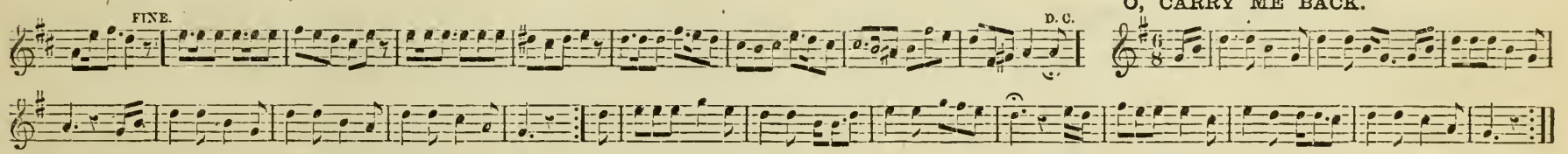
O, FOR WINGS OF A DOVE.



OLD DARKY'S LAMENT. or Uncle Ned.

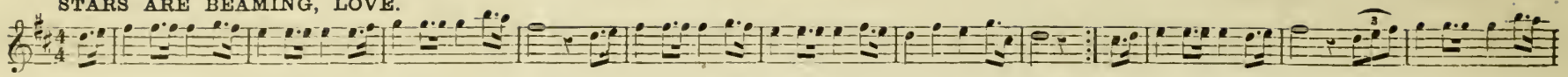


PULL AWAY CHEERILY. (The California Gold Diggers.) H. Russell.

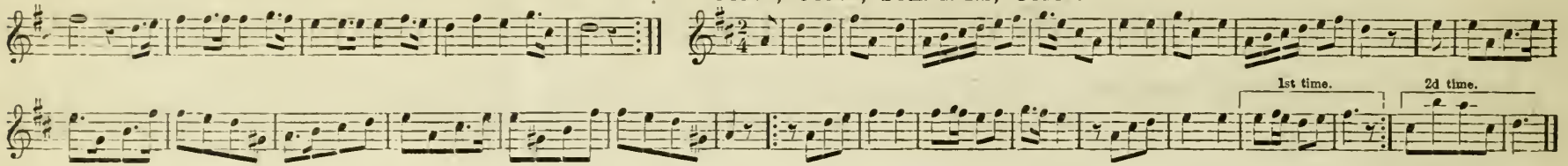


I'M LEAVING THEE IN SORROW, ANNIE.

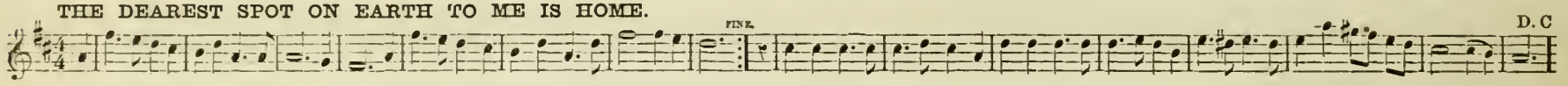
STARS ARE BEAMING, LOVE.



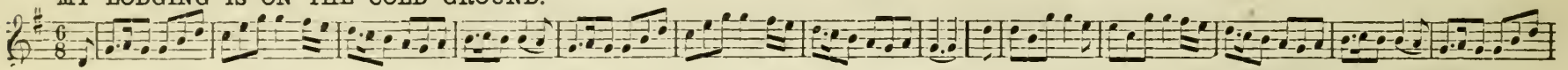
COME, COME, SOLDIERS, COME.



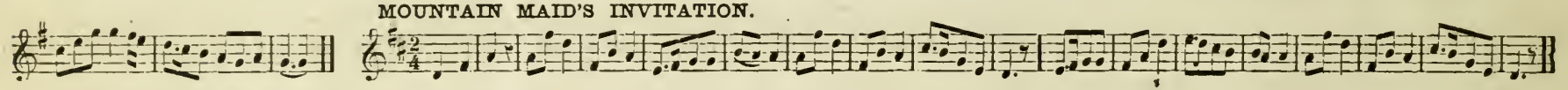
THE DEAREST SPOT ON EARTH TO ME IS HOME.



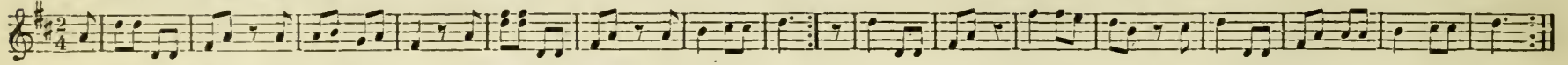
MY LODGING IS ON THE COLD GROUND.



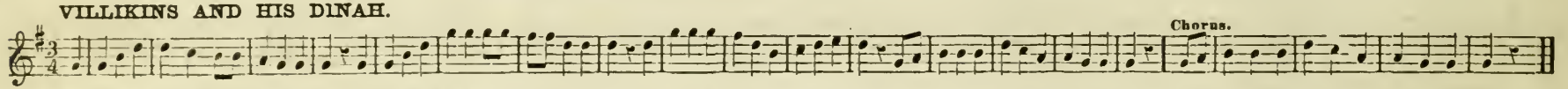
MOUNTAIN MAID'S INVITATION.



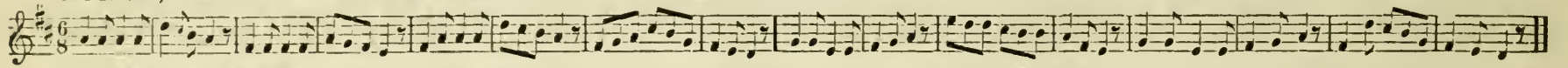
WAIT FOR THE WAGON.



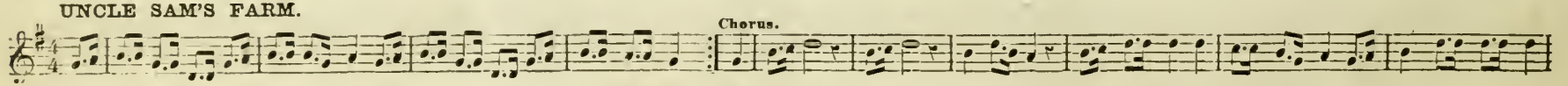
VILLIKINS AND HIS DINAH.



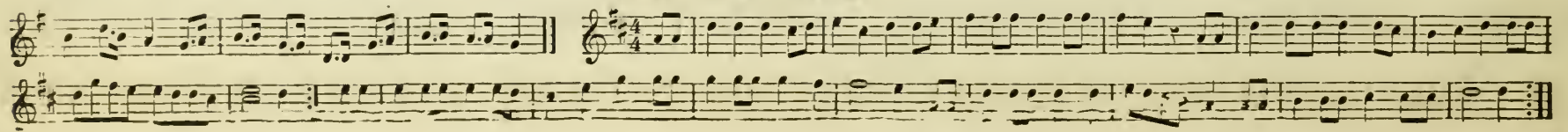
MOTHER, WATCH THE LITTLE FEET.



UNCLE SAM'S FARM.

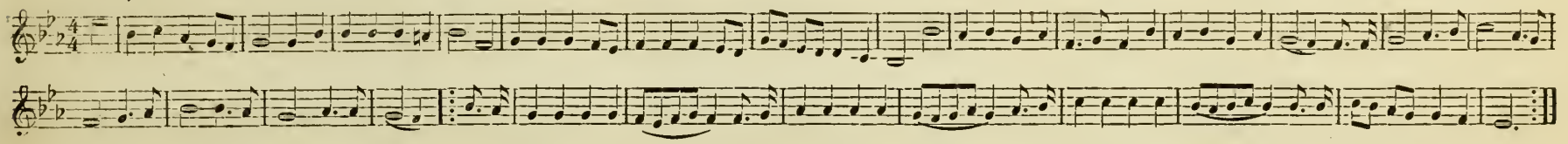


BONAPARTE'S GRAVE.

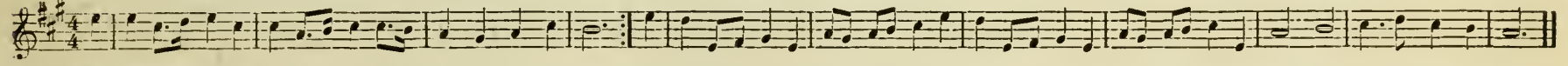


THE POWER OF LOVE. Bohemian Melody.

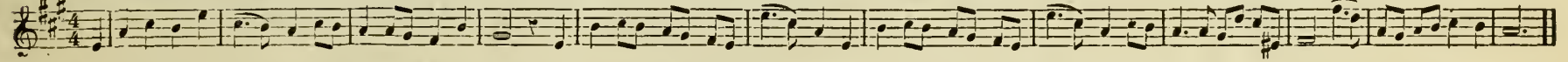
HARK, HOW THE RAIN IS FALLING.



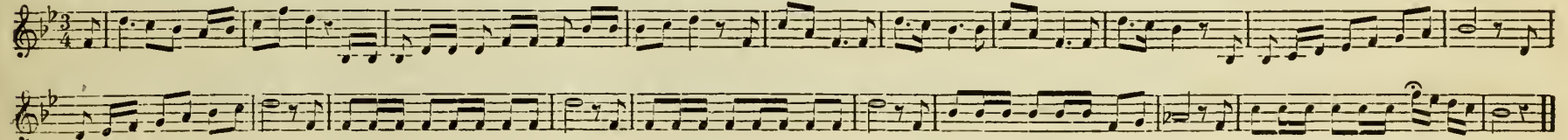
THE OLD BAY STATE.



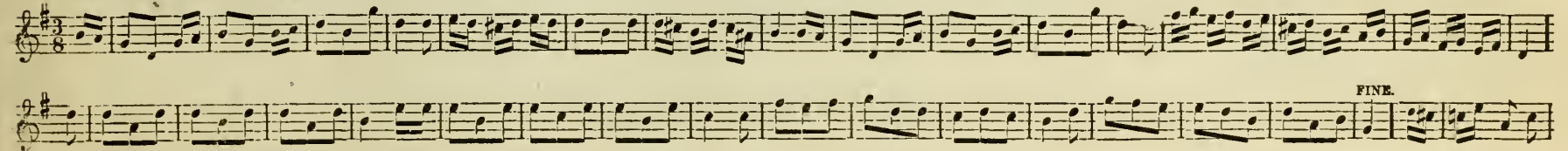
I'M COMIN' FROM THE HIGHLANDS.

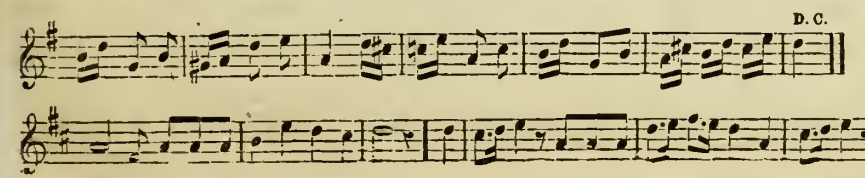


WHAT TONES ASCEND FROM THE DEEP BLUE WAVES.

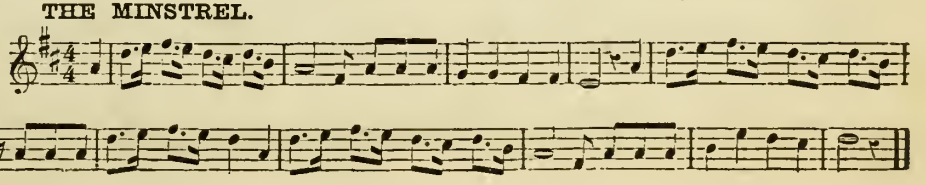


TO THE HILL-TOP AWAY.

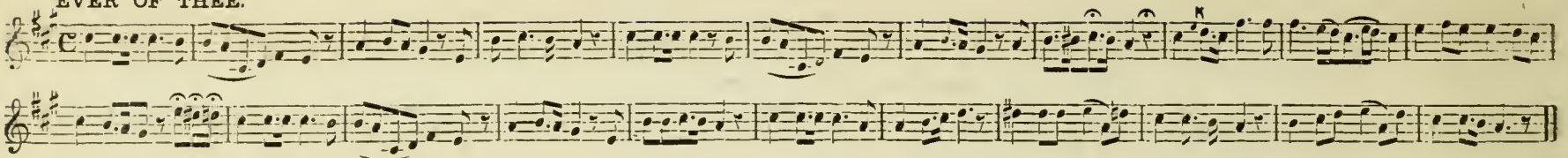




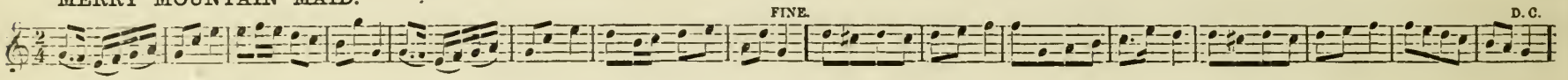
THE MINSTREL.



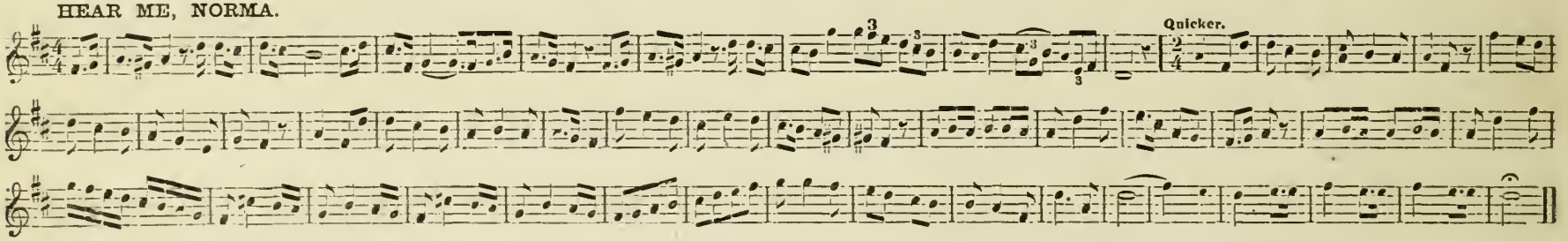
EVER OF THEE.



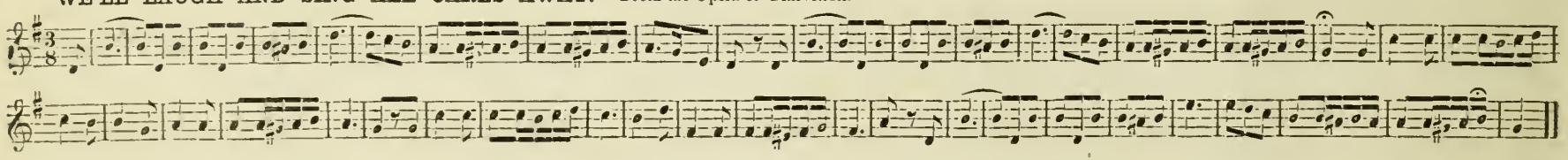
MERRY MOUNTAIN MAID.



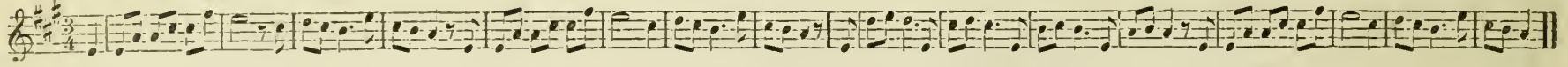
HEAR ME, NORMA.



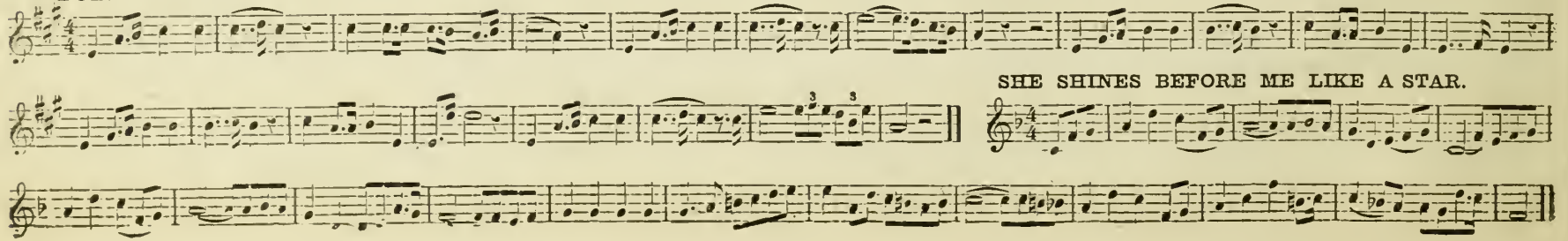
WE'LL LAUGH AND SING ALL CARES AWAY. From the Opera of TRAVIATA.



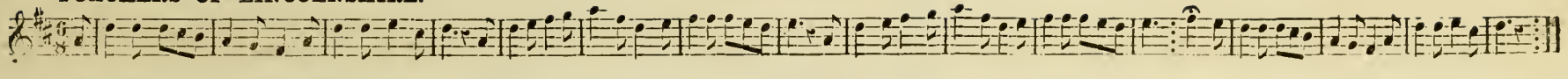
MY NORMANDY.



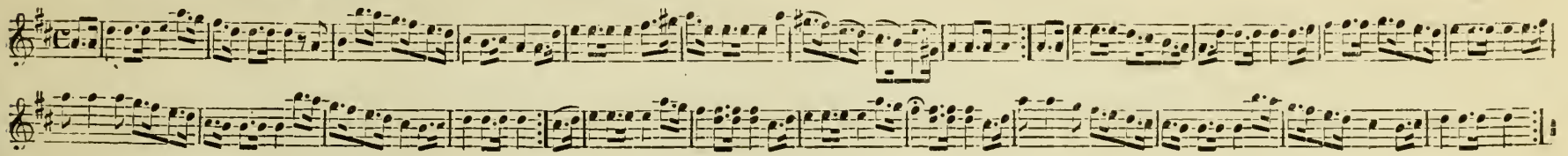
DUET OF LIBERTY.



POACHERS OF LINCOLNSHIRE.

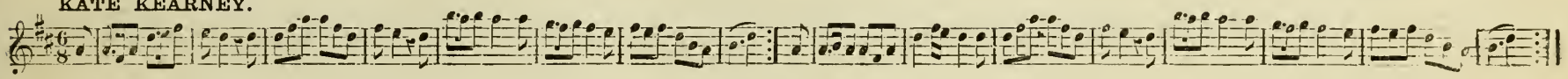


COLUMBIAN GRAND MARCH, or "The Red, White, and Blue."

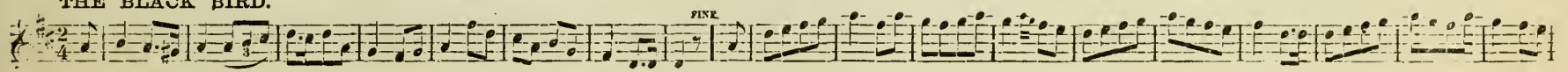


KATY DARLING.

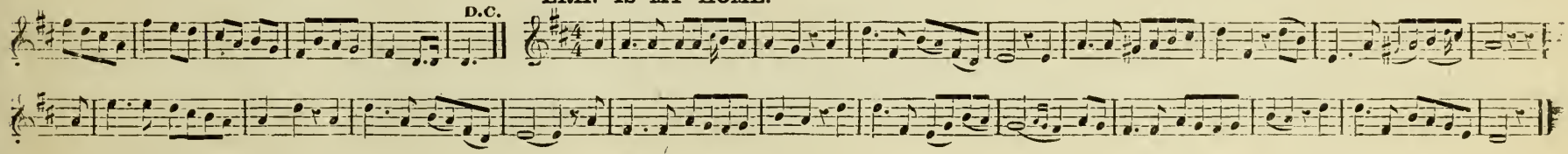
KATE KEARNEY.



THE BLACK BIRD.

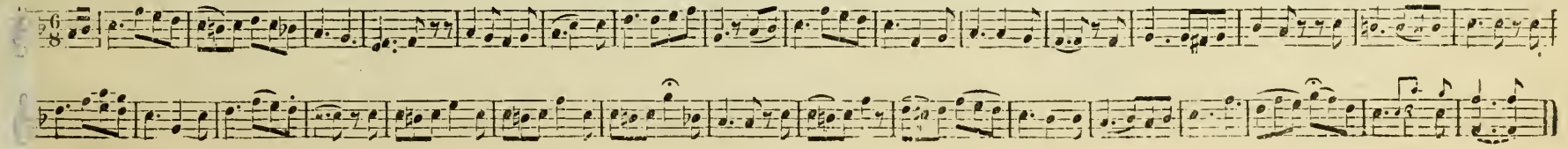


ERIN IS MY HOME.

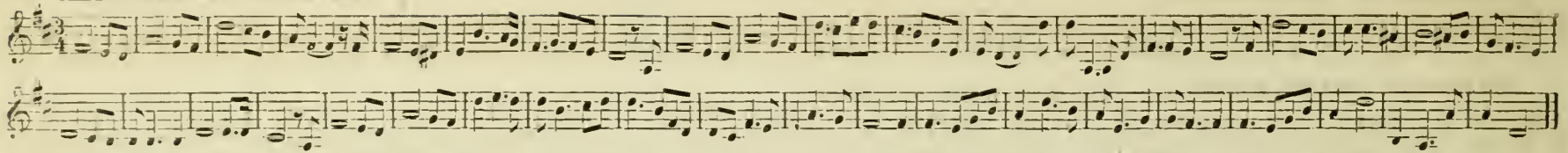


THE EXILE OF ERIN.

THE FAIRY TEMPTER.



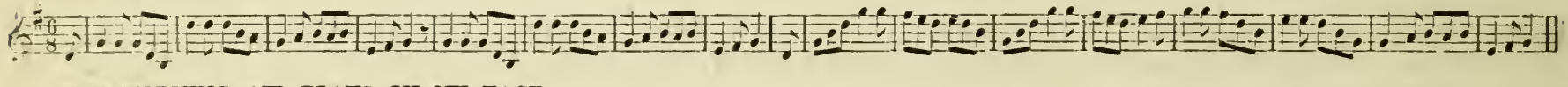
KATHLEEN MAVOURNEEN.



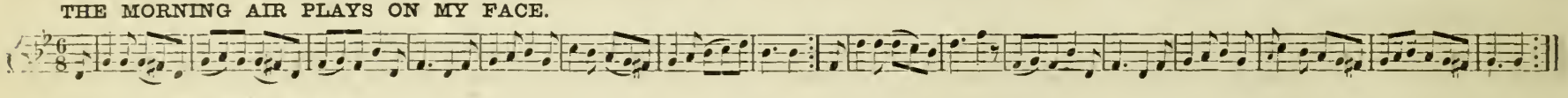
NORAH, THE PRIDE OF KILDARE.

KITTY TYRRELL.

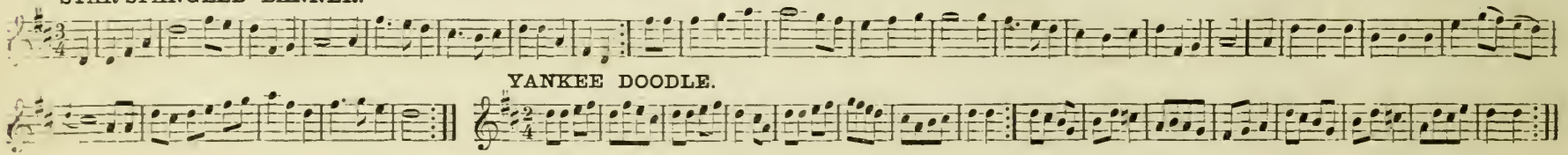
THE LEGACY.



THE MORNING AIR PLAYS ON MY FACE.

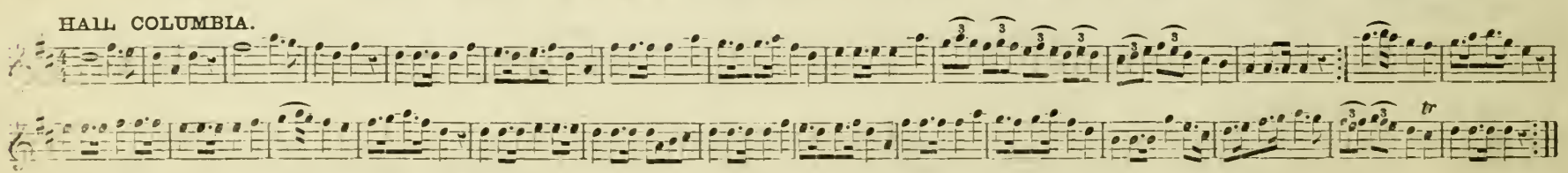


STAR-SPANGLED BANNER.

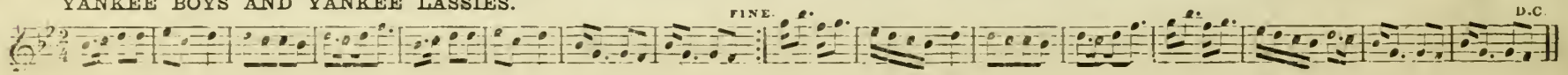


YANKEE DOODLE.

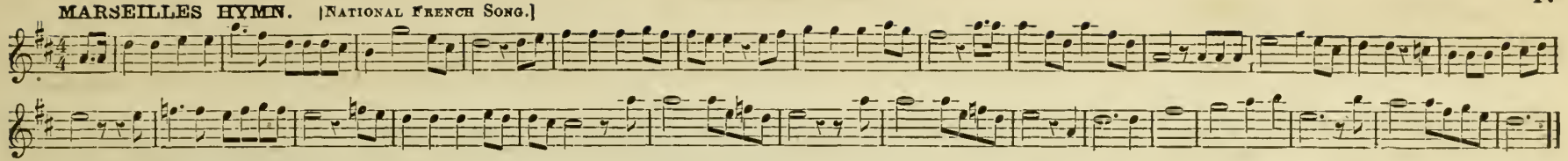
HAIL COLUMBIA.



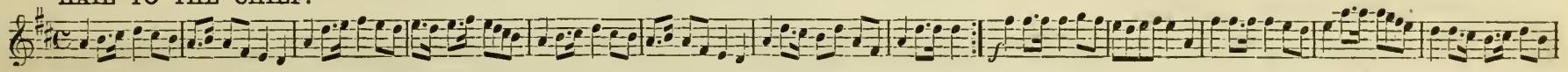
YANKEE BOYS AND YANKEE LASSIES.



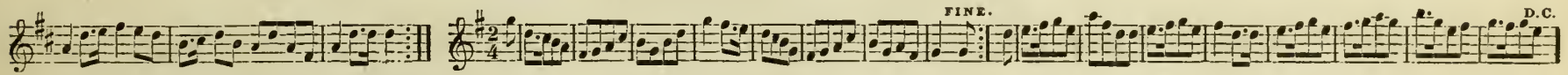
MARSEILLES HYMN. [National French Song.]



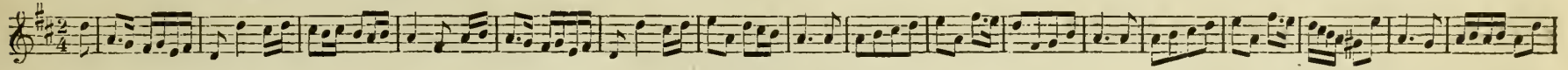
HAIL TO THE CHIEF.



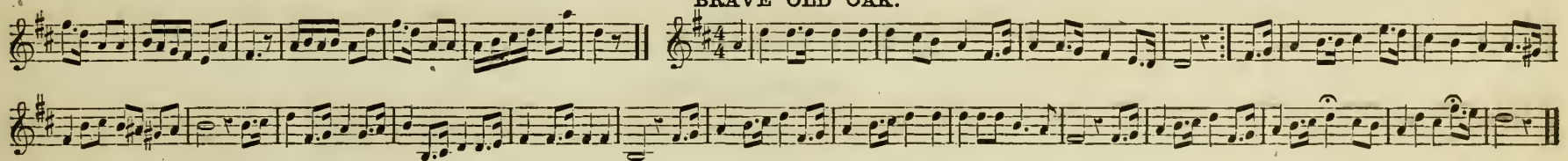
'TWAS ON THE 17th OF JUNE.



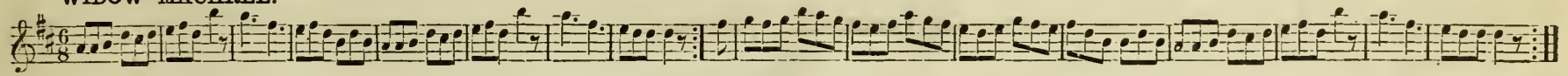
I LOVE THE MERRY SUNSHINE.



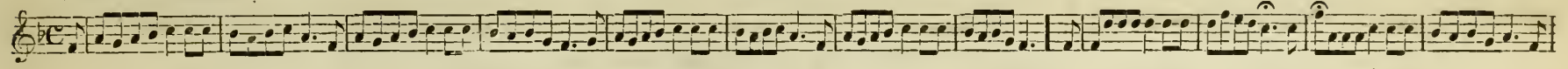
BRAVE OLD OAK.



WIDOW MACHREE.

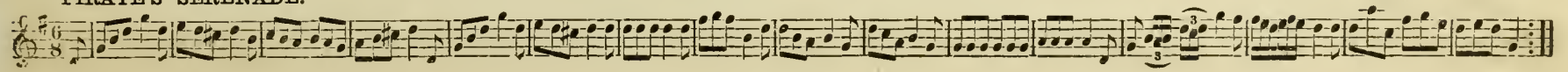


THE WATCHER.



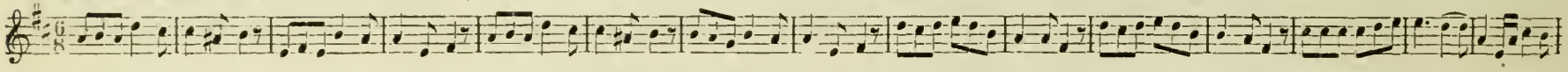
SILVER MOON.

PIRATE'S SERENADE.

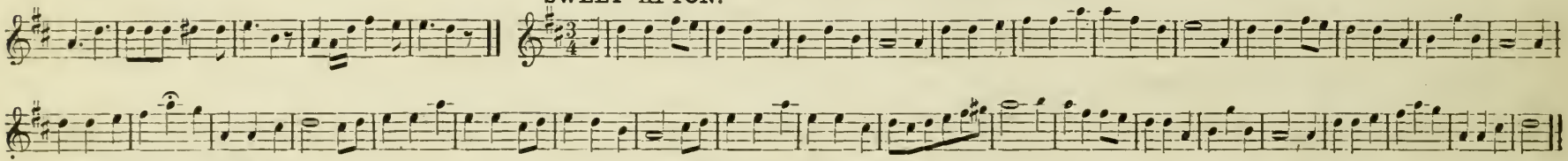


JEANNETTE AND JEANNOT.

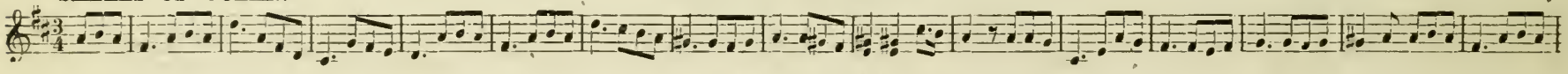
MAKE ME NO GAUDY CHAPLET.



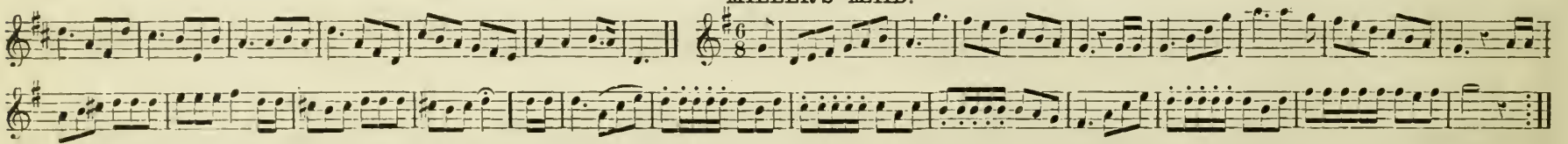
SWEET AFTON.



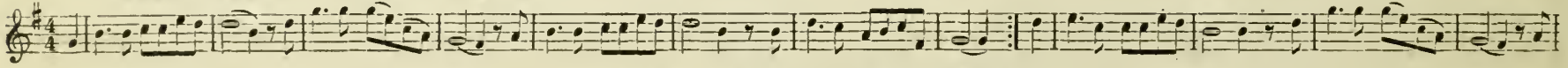
SHELLS OF OCEAN.



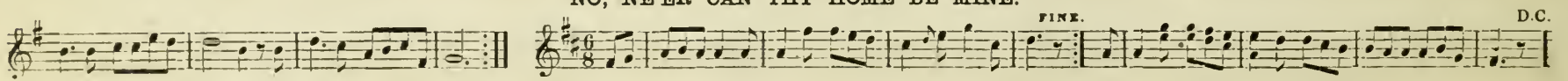
MILLER'S MAID.



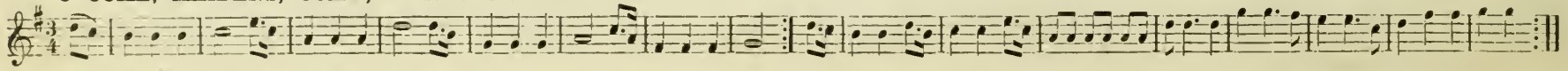
I'D OFFER THEE THIS HAND OF MINE.



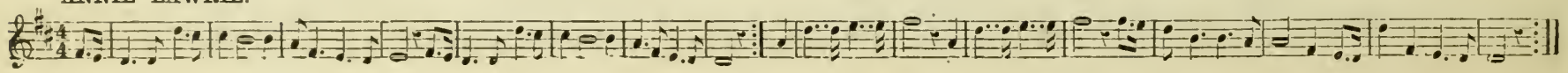
NO, NE'ER CAN THY HOME BE MINE.



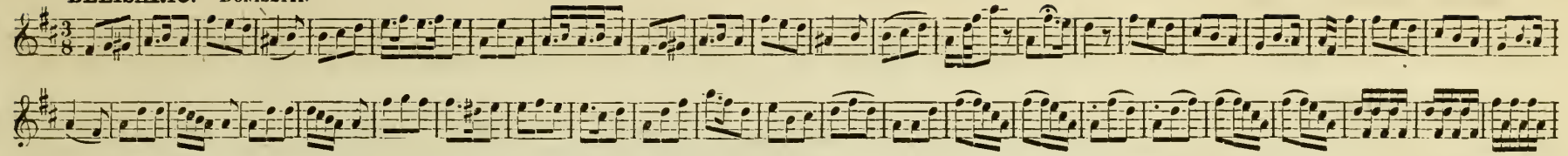
O COME, MAIDENS, COME; or TRANCADILLO.



ANNIE LAWRIE.

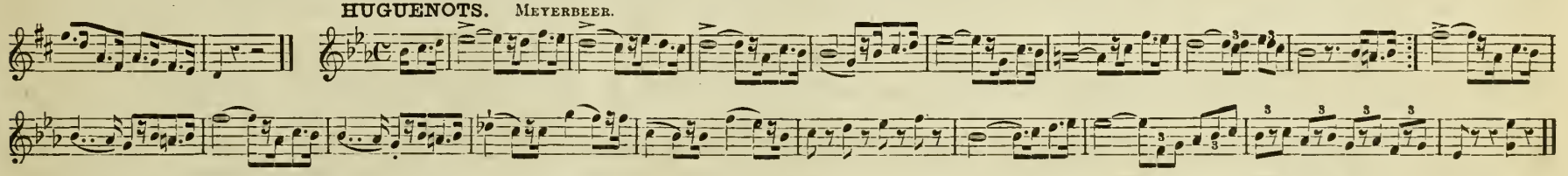


BELISARIO. DONIZETTI.



LINDA DI CHAMOUNIX. DONIZETTI.

HUGUENOTS. MEYERBEER.

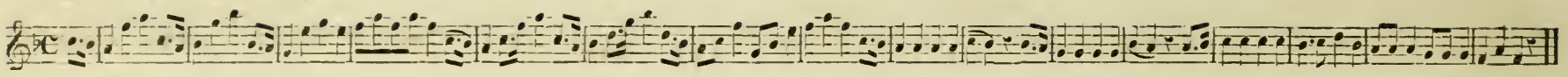


FIGARO. MOZART.

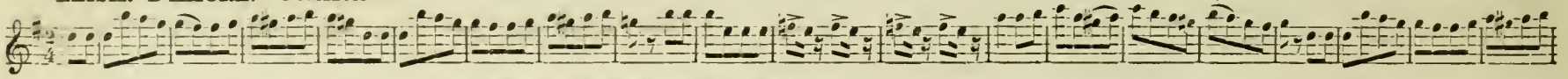
SICILIAN VESPERS. VERDI.

LOUISA MILLER. VERDI.

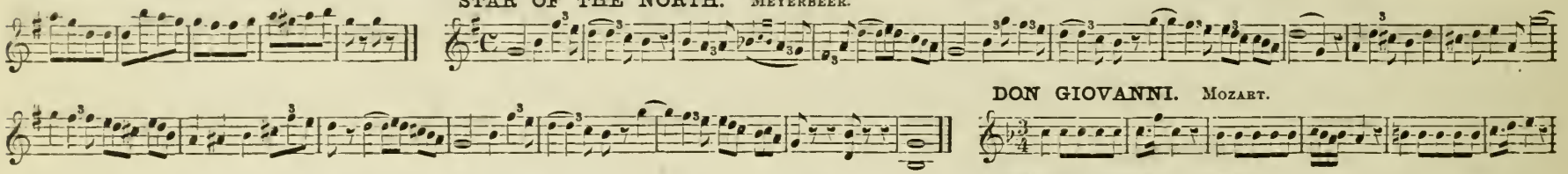
MAGIC FLUTE. Mozart



ELISIR D'AMORE. Donizetti.

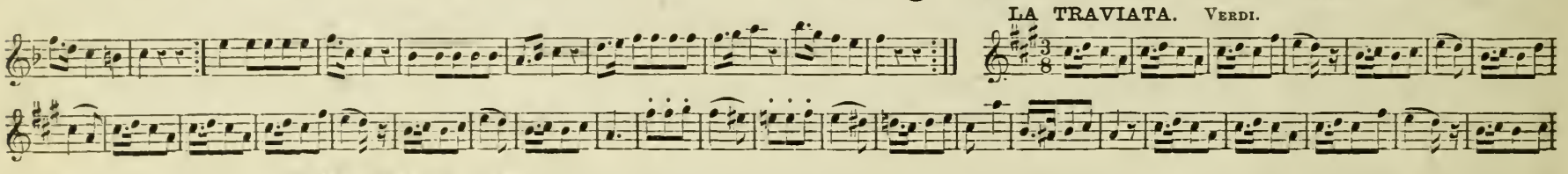


STAR OF THE NORTH. Meyerbeer.

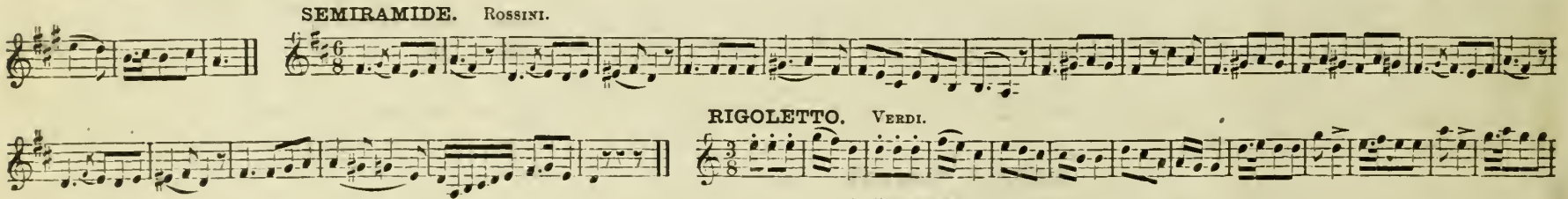


DON GIOVANNI. Mozart.

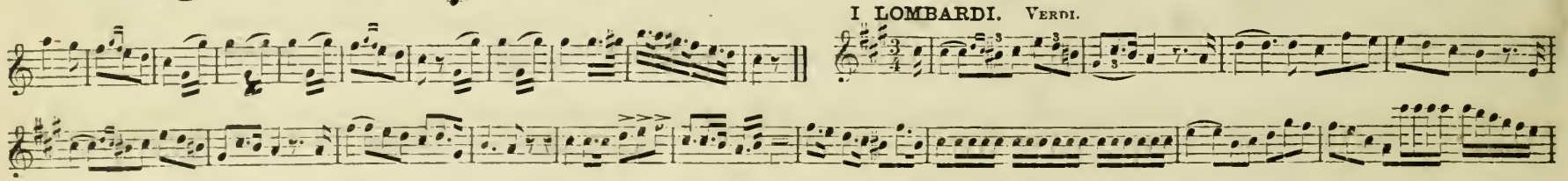
LA TRAVIATA. Verdi.



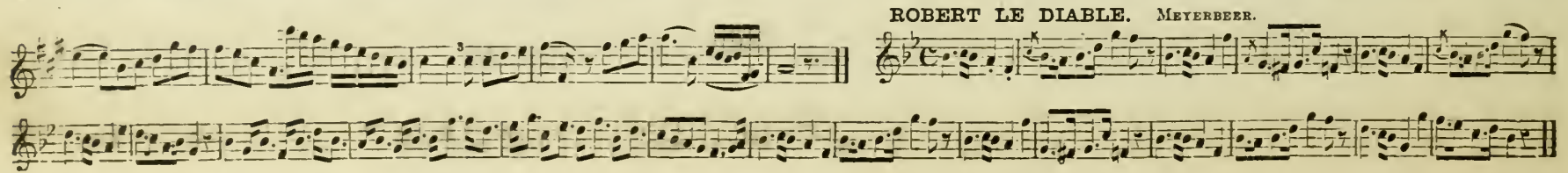
SEMIRAMIDE. Rossini.



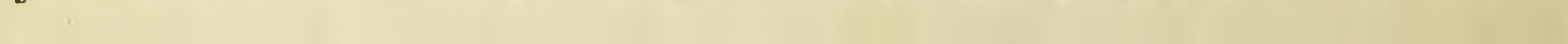
RIGOLETTO. Verdi.



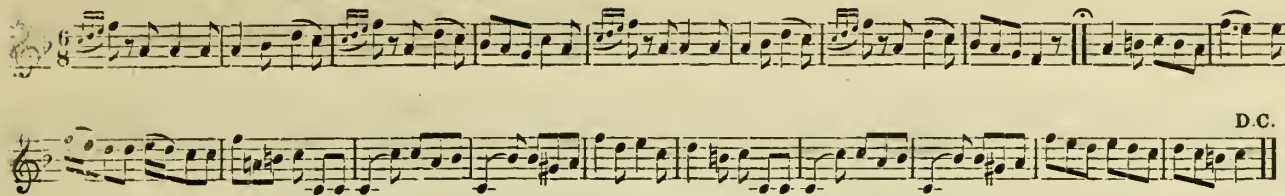
I LOMBARDI. Verdi.



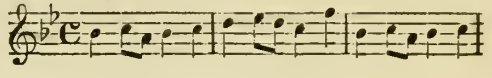
ROBERT LE DIABLE. Meyerbeer.



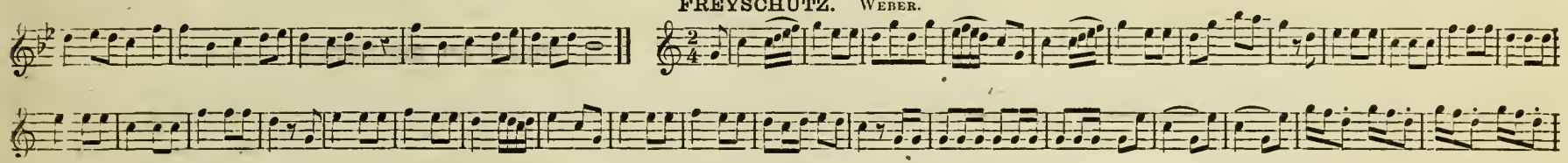
ROBERT LE DIABLE. MEYERBEER.



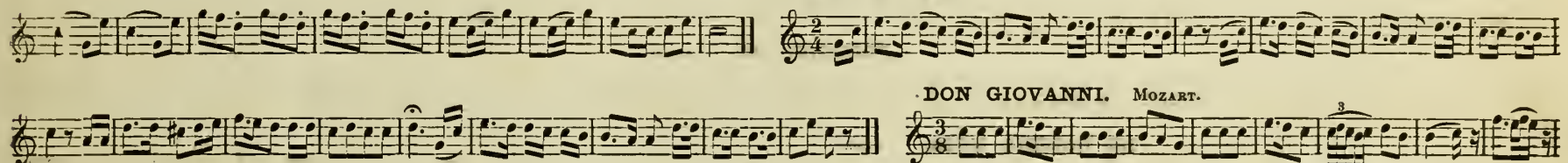
ZAMPA. HEROLD.



FREYSCHUTZ. WEBER.

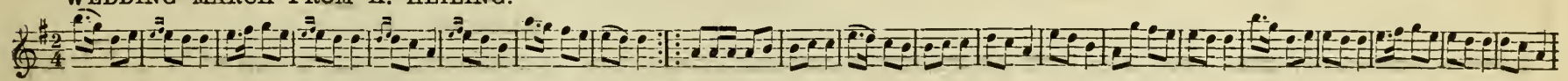


JOSEPH. MEHUL.

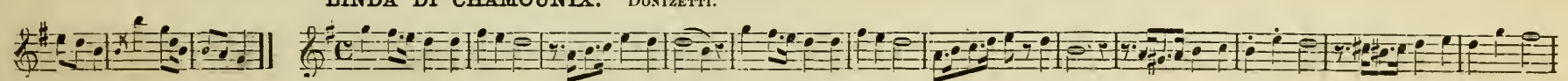


DON GIOVANNI. MOZART.

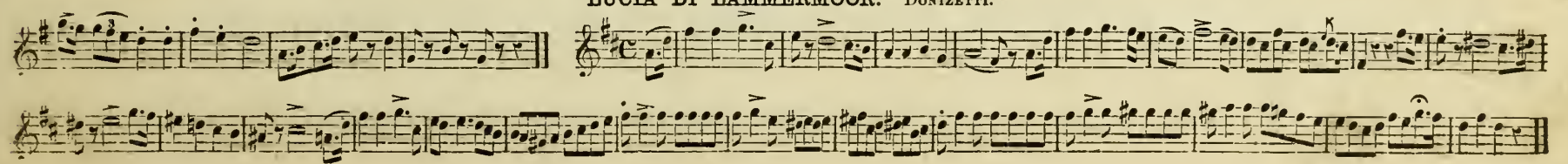
WEDDING MARCH FROM H. HEILING.



LINDA DI CHAMOUNIX. DONIZETTI.

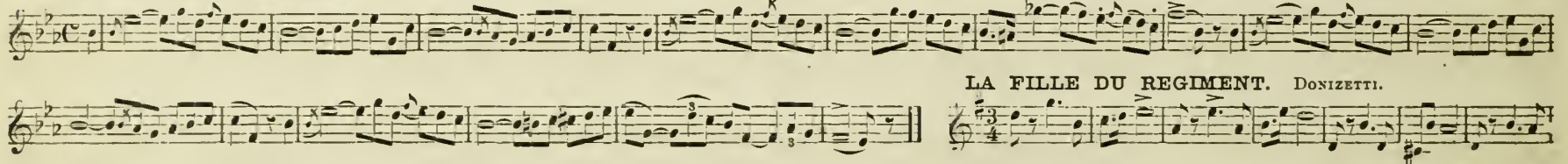


LUCIA DI LAMMERMOOR. DONIZETTI.

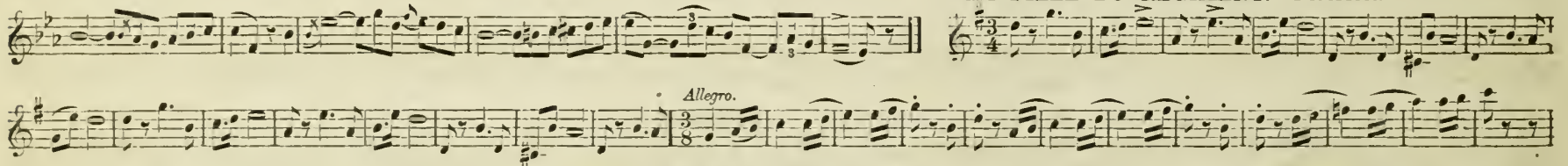


LUCREZIA BORGIA. Donizetti

LE PROPHETE. Meyerbeer.



LA FILLE DU REGIMENT. Donizetti.



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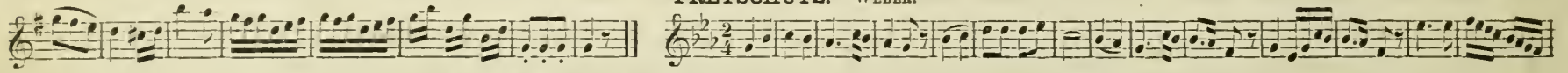
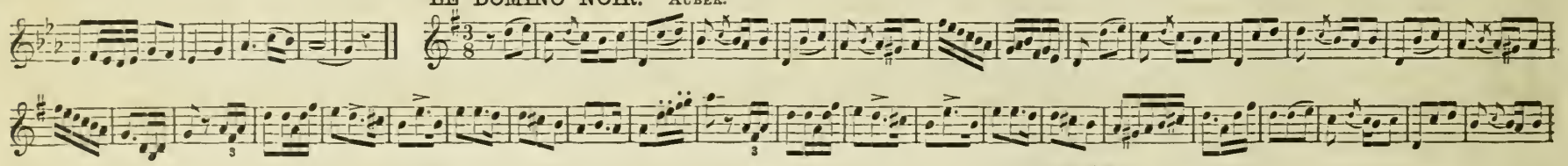
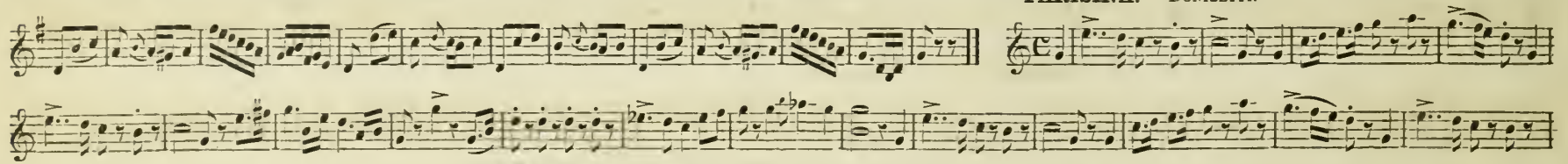


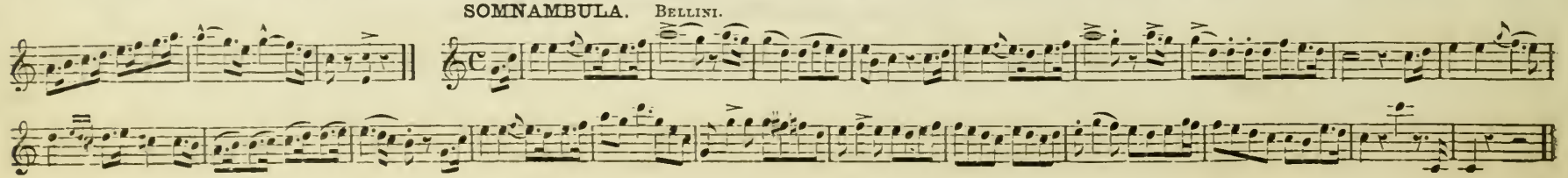
LE DOMINO NOIR. Auber.

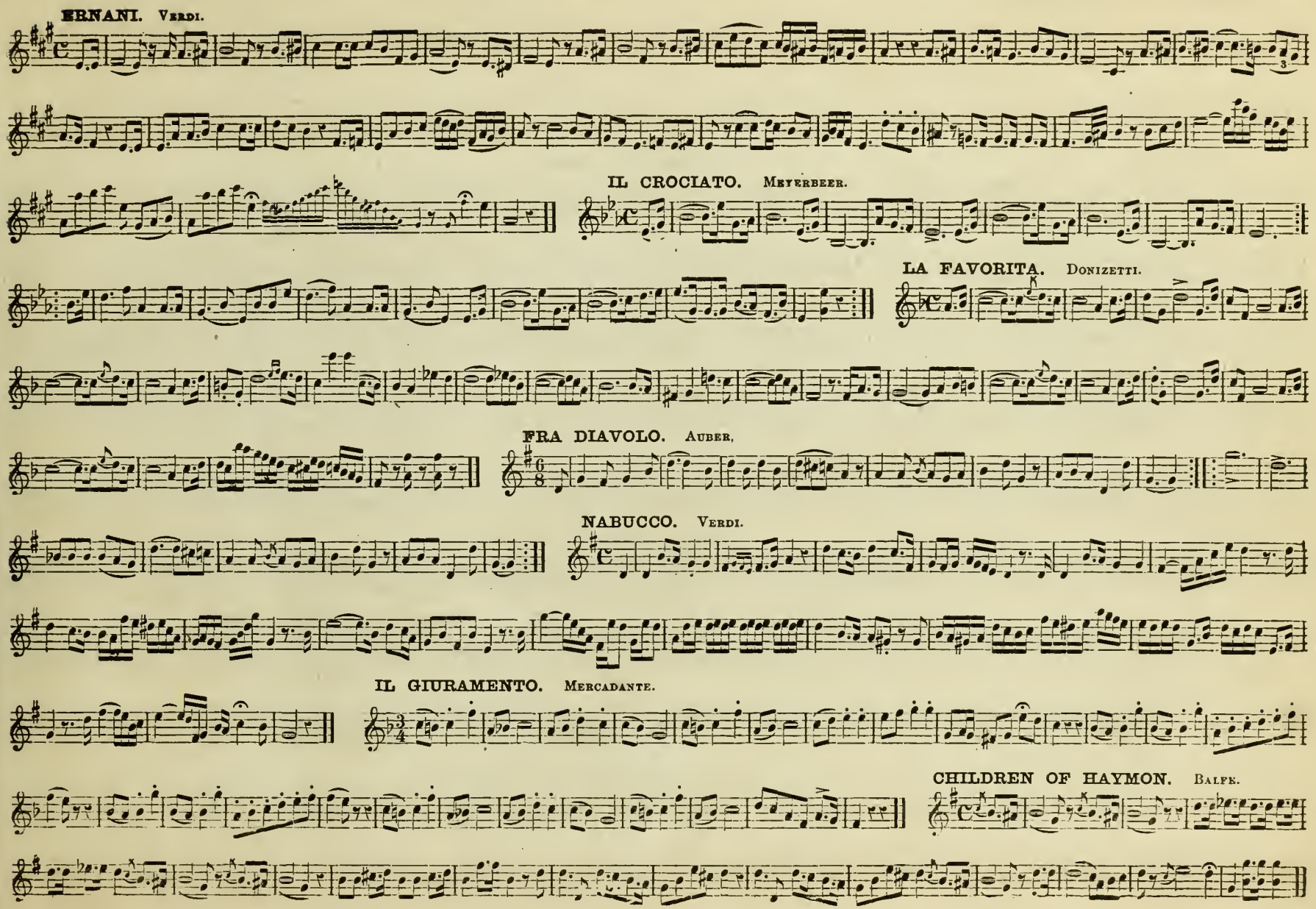


PARISINA. Donizetti.

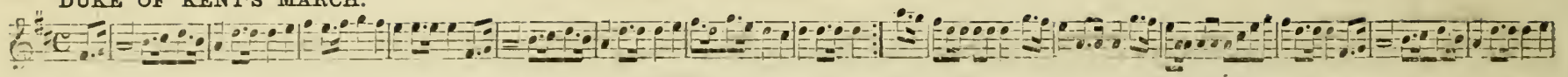


SOMNAMBULA. Bellini.

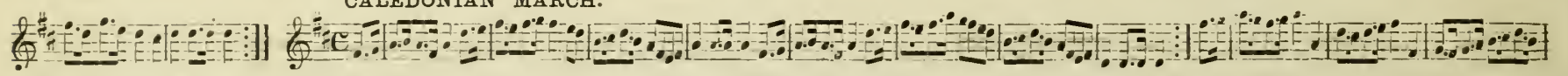



ERNANI. VERDI.
IL CROCIATO. MEYERBEER.
LA FAVORITA. DONIZETTI.
FRA DIAVOLO. AUBER.
NABUCCO. VERDI.
IL GIURAMENTO. MERCADANTE.
CHILDREN OF HAYMON. BALFE.

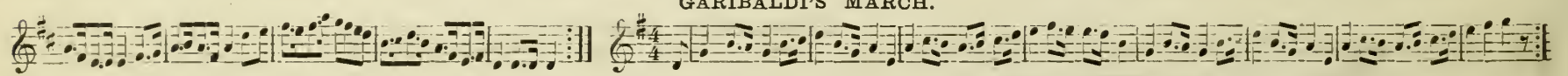
DUKE OF KENT'S MARCH.



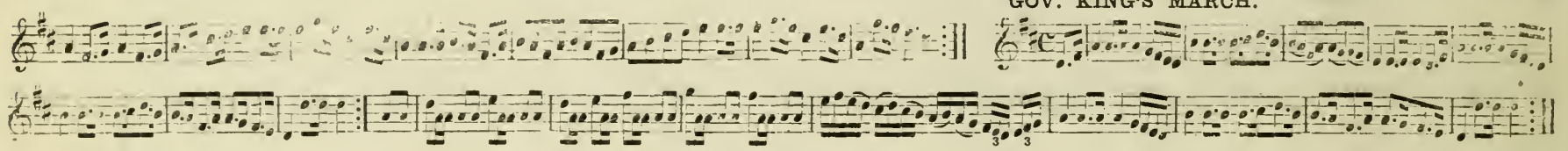
CALEDONIAN MARCH.



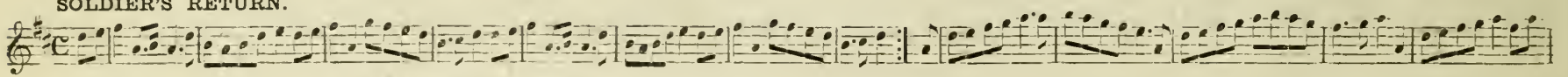
GARIBALDI'S MARCH.



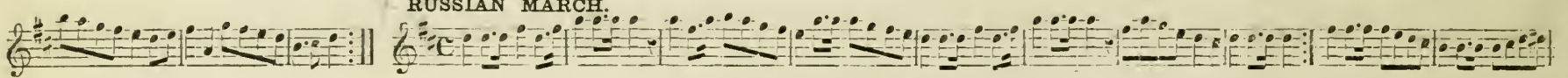
GOV. KING'S MARCH.



SOLDIER'S RETURN.

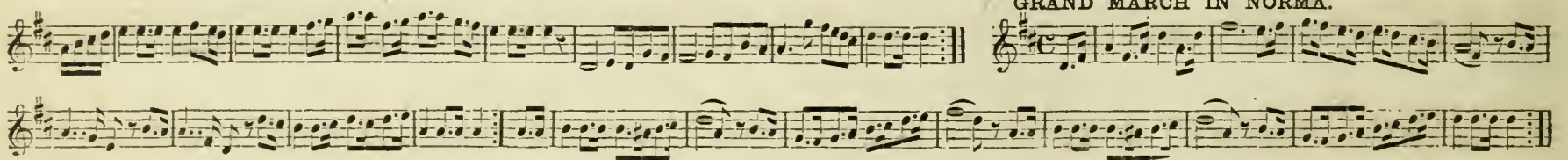


RUSSIAN MARCH.

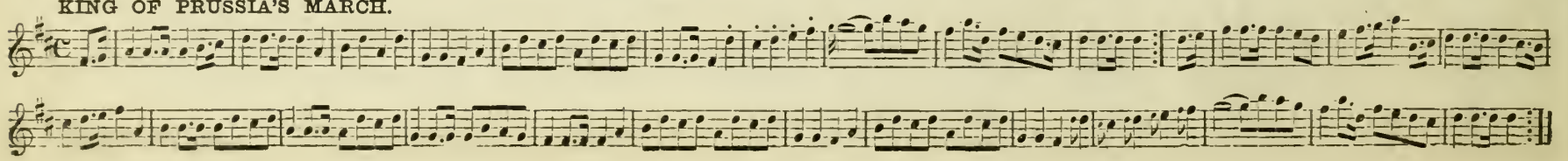


SWISS GUARDS' MARCH.

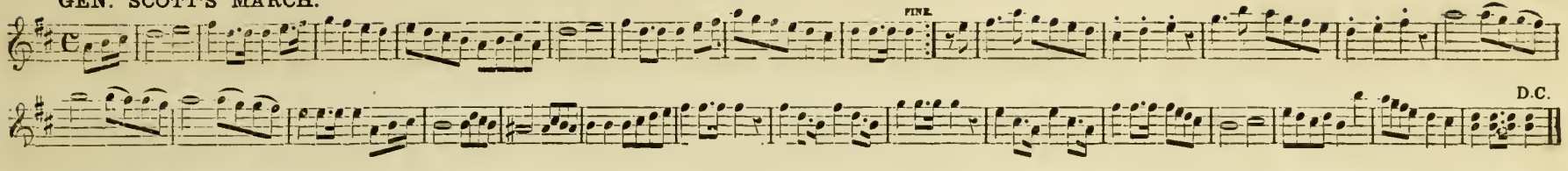
GRAND MARCH IN NORMA.



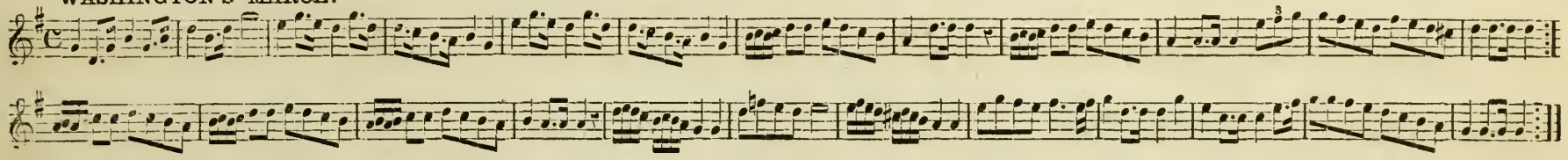
KING OF PRUSSIA'S MARCH.



GEN. SCOTT'S MARCH.



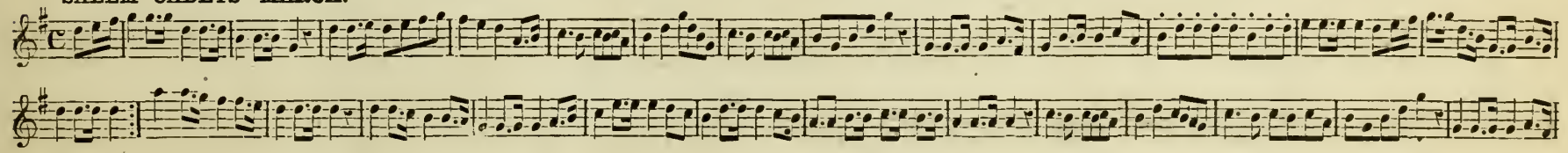
WASHINGTON'S MARCH.



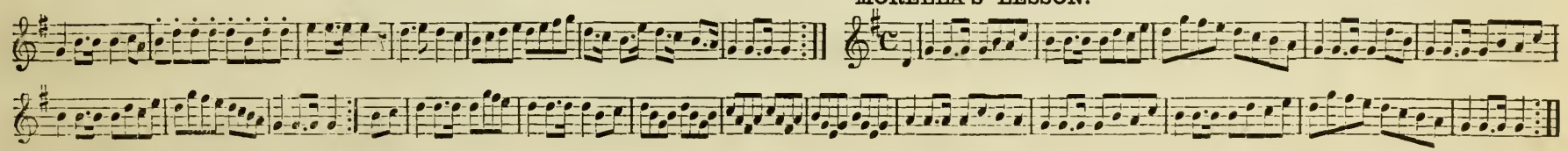
WASHINGTON'S GRAND MARCH.

GLORY HALLELUJAH.

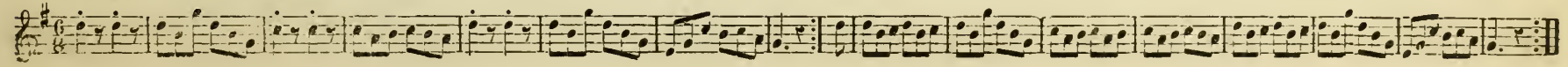
SALEM CADETS' MARCH.



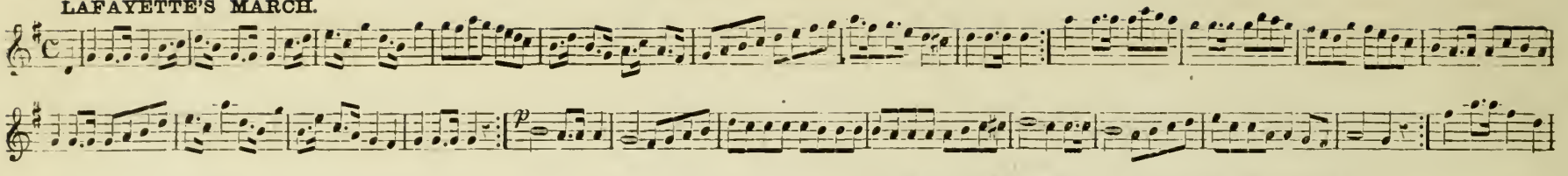
MORELLA'S LESSON.



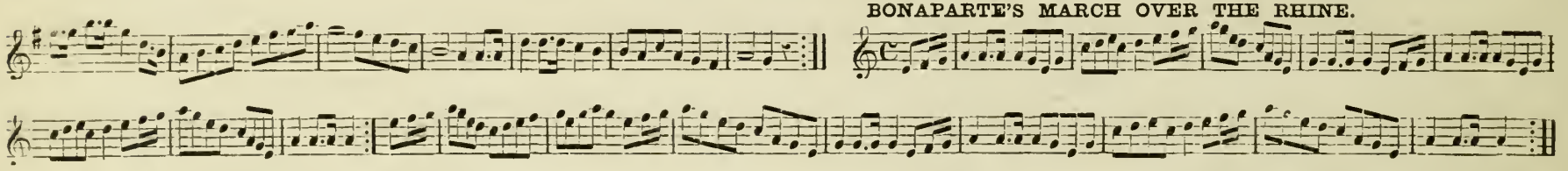
WHAT CAN THE MATTER BE.



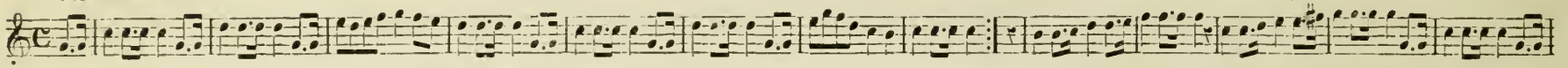
LAFAYETTE'S MARCH.



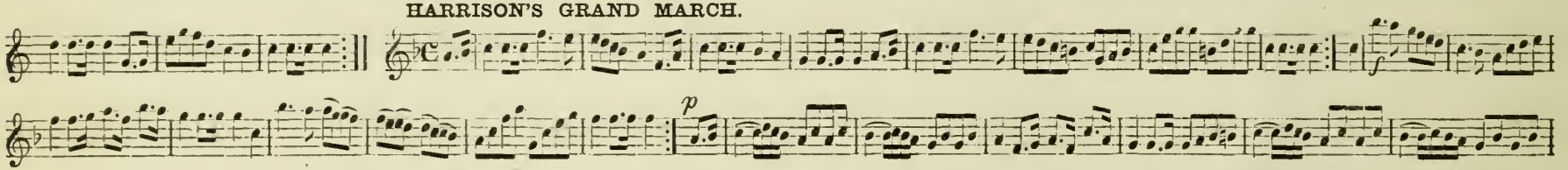
BONAPARTE'S MARCH OVER THE RHINE.



JAVA MARCH.

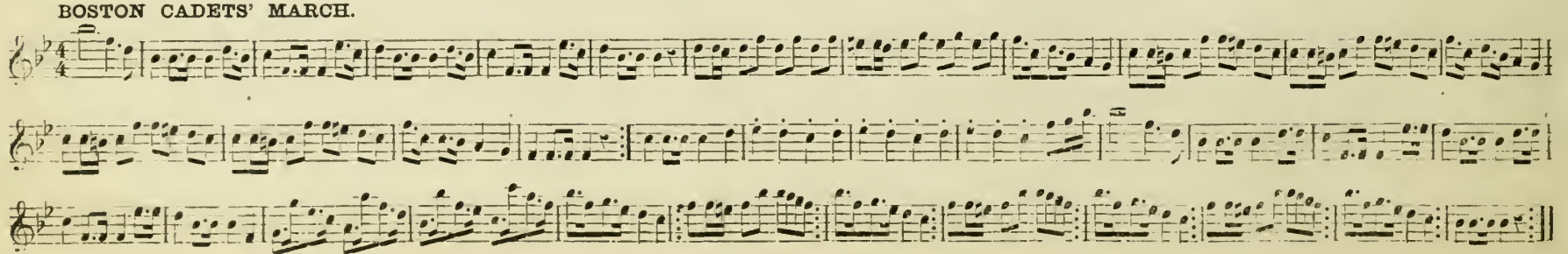


HARRISON'S GRAND MARCH.

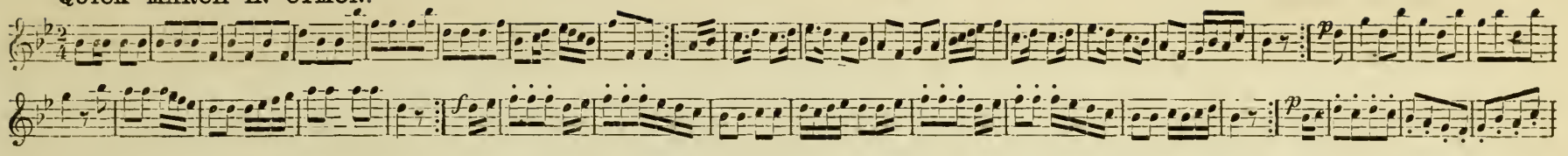


LOUISVILLE MARCH.

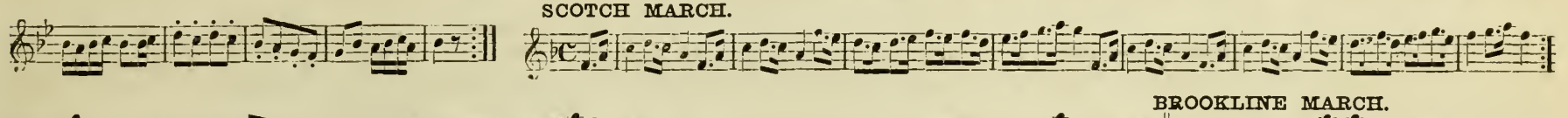
BOSTON CADETS' MARCH.



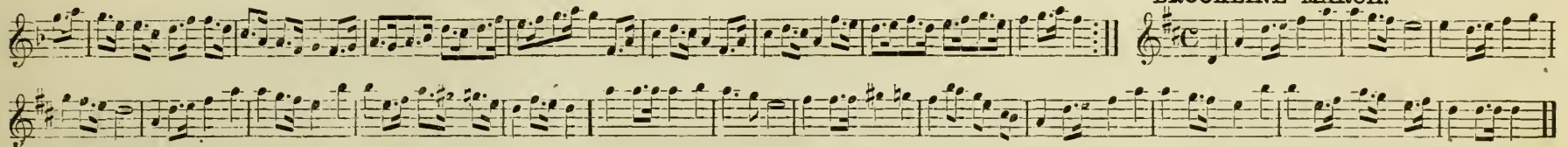
QUICK MARCH IN CYMON.



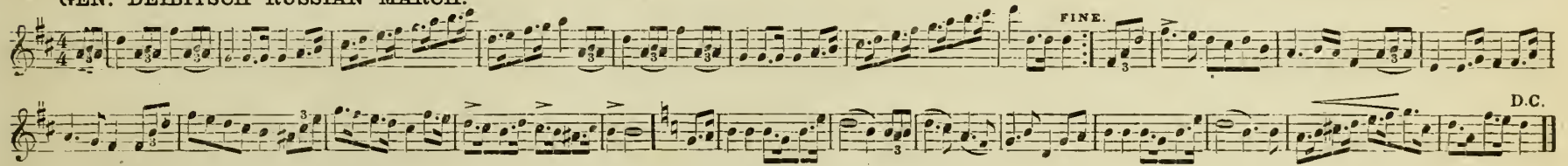
SCOTCH MARCH.



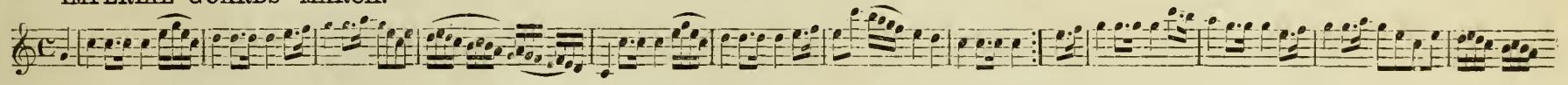
BROOKLINE MARCH.



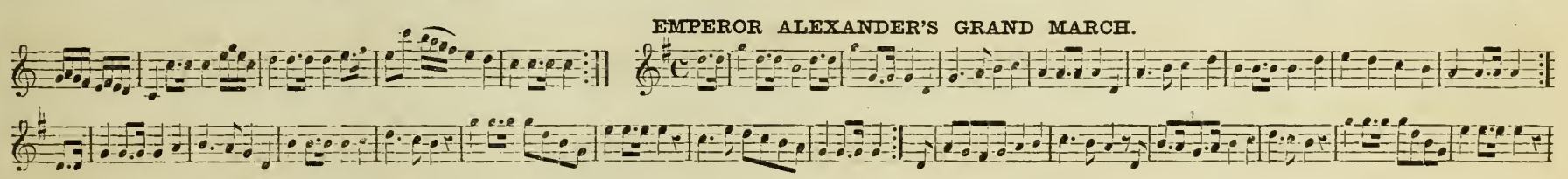
GEN. DEIBITSCH RUSSIAN MARCH.



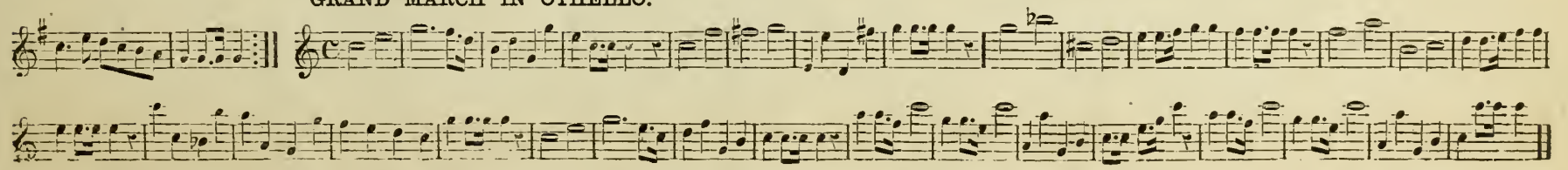
IMPERIAL GUARDS' MARCH.



EMPEROR ALEXANDER'S GRAND MARCH.

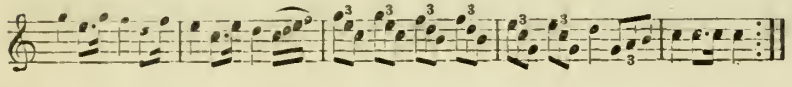


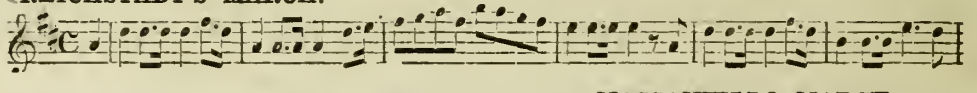
GRAND MARCH IN OTHELLO.



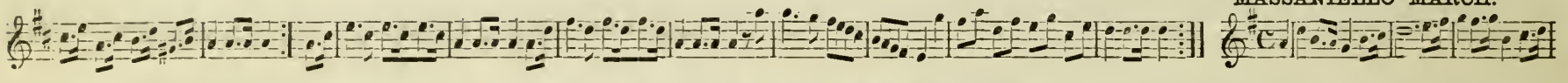
HUNGARIAN MARCH.

REICHSTADT'S MARCH.

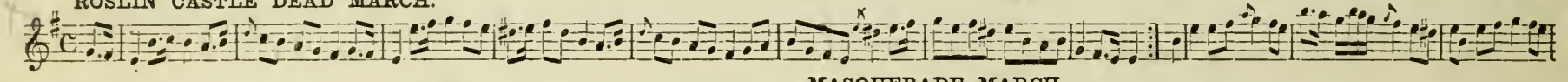




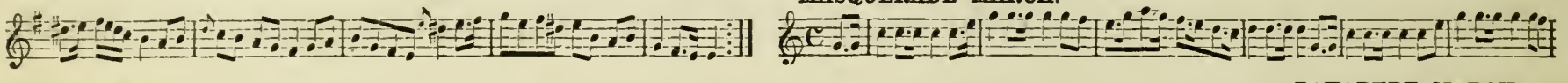
MASSANIELLO MARCH.



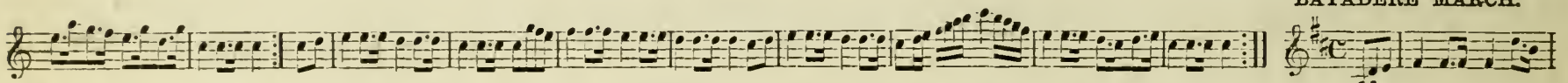
ROSLIN CASTLE DEAD MARCH.



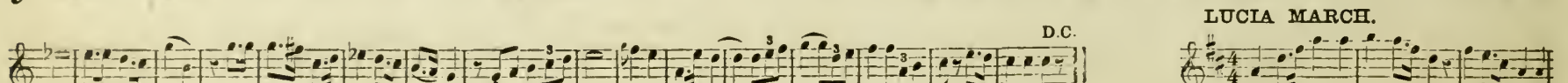
MASQUERADE MARCH.



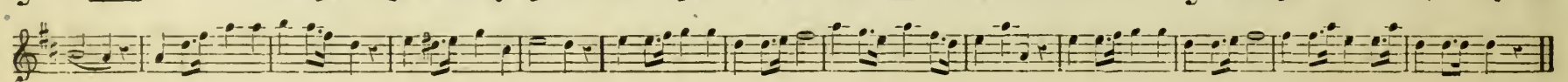
BAYADERE MARCH.



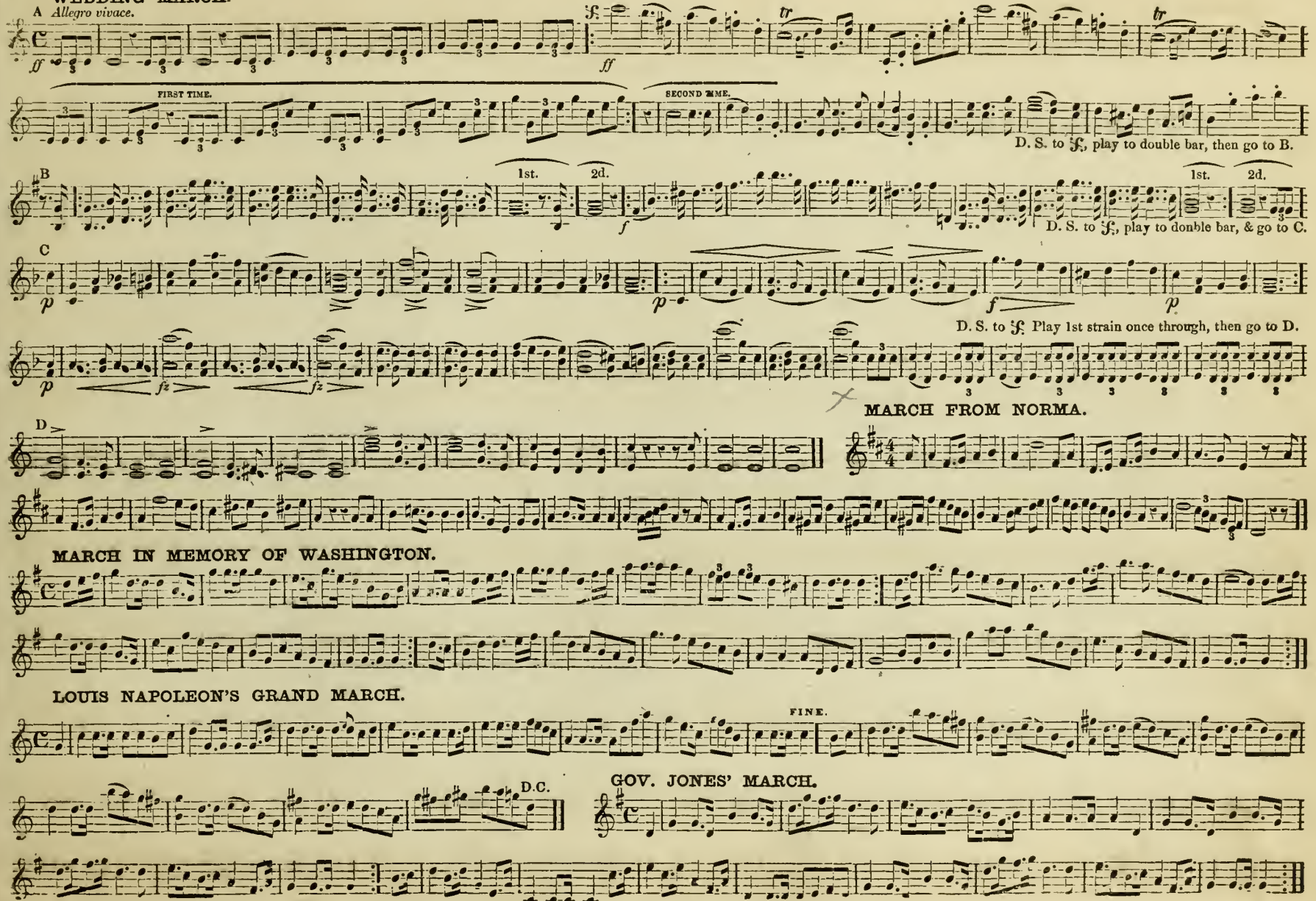
FEST MARCH, GUNGL.



LUCIA MARCH.



WEDDING MARCH.


A Allegro vivace.
FIRST TIME.
SECOND TIME.
D. S. to 𝄋, play to double bar, then go to B.
B
1st.
2d.
D. S. to 𝄋, play to donble bar, & go to C.
C
D. S. to 𝄋 Play 1st strain once through, then go to D.
D

MARCH FROM NORMA.

MARCH IN MEMORY OF WASHINGTON.

LOUIS NAPOLEON'S GRAND MARCH.

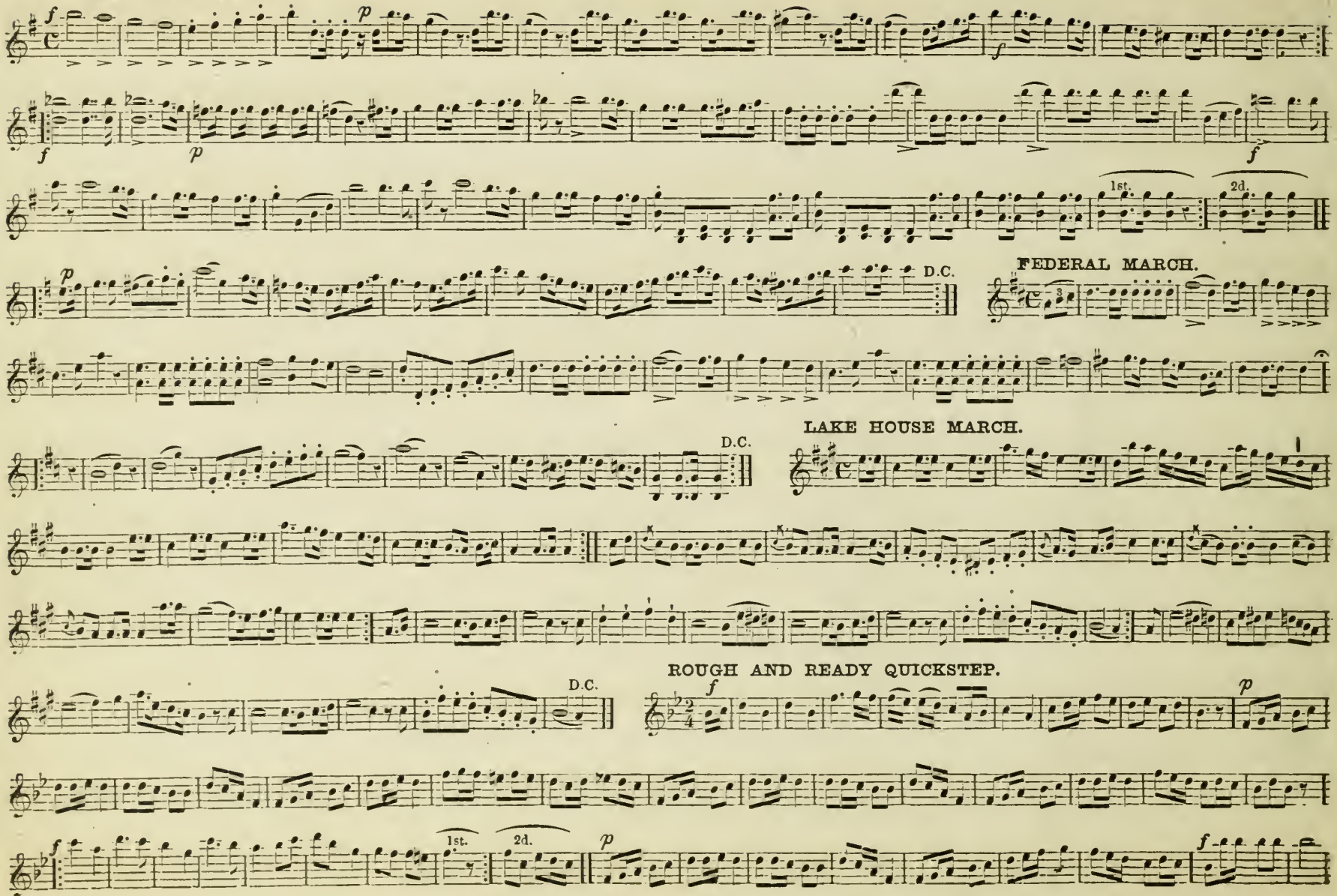
FINE.

D.C.

GOV. JONES' MARCH.

MARCHES.

POWDER ROCK MARCH.



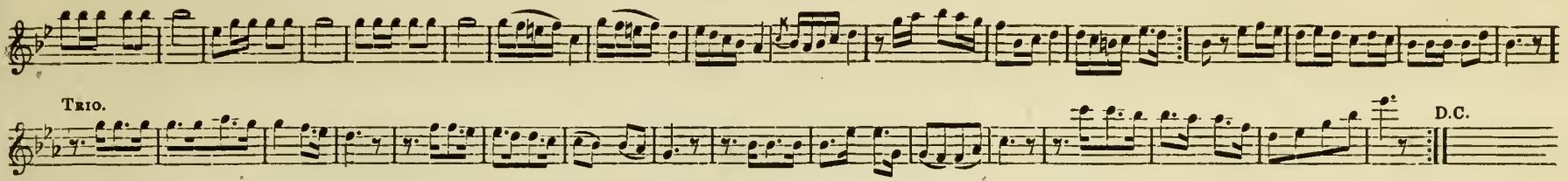
FEDERAL MARCH.

D.C.

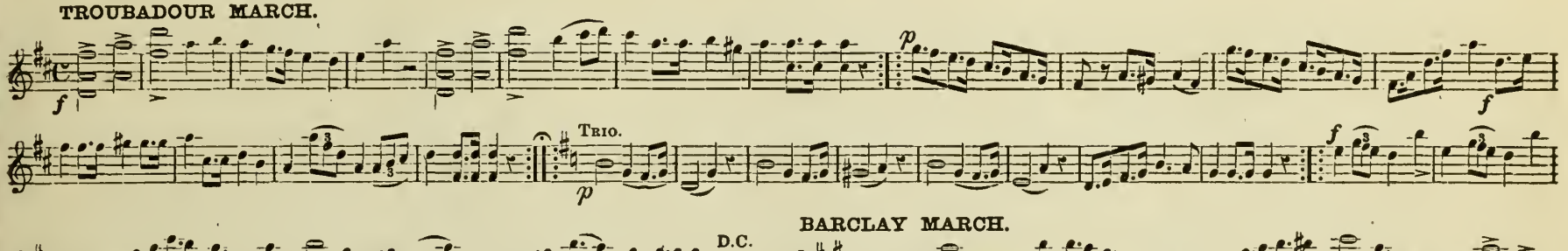
LAKE HOUSE MARCH.

D.C.

ROUGH AND READY QUICKSTEP.

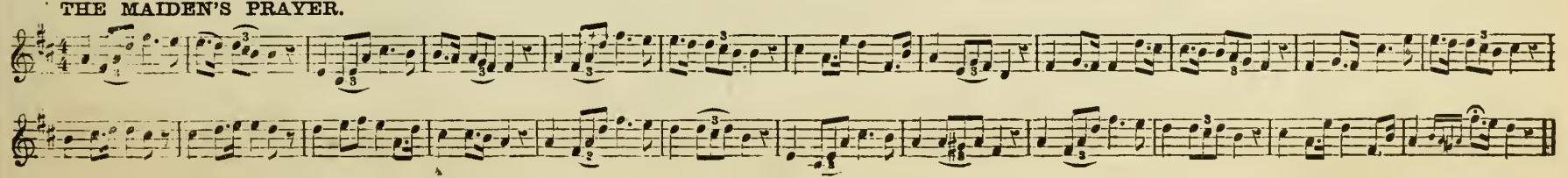


TROUBADOUR MARCH.

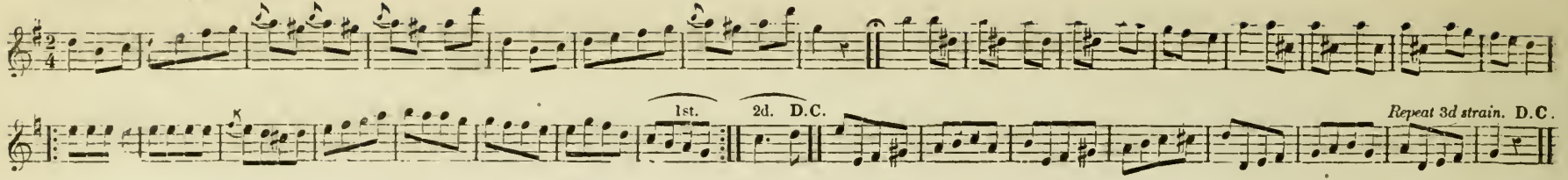


BARCLAY MARCH.

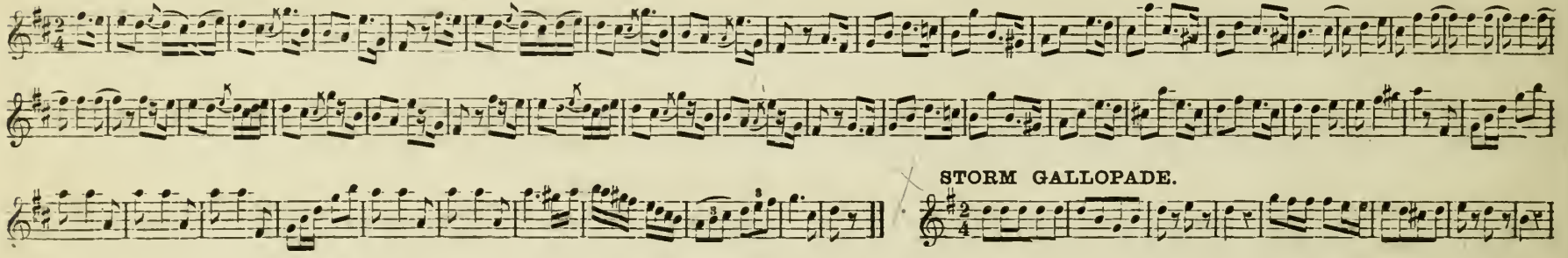
THE MAIDEN'S PRAYER.



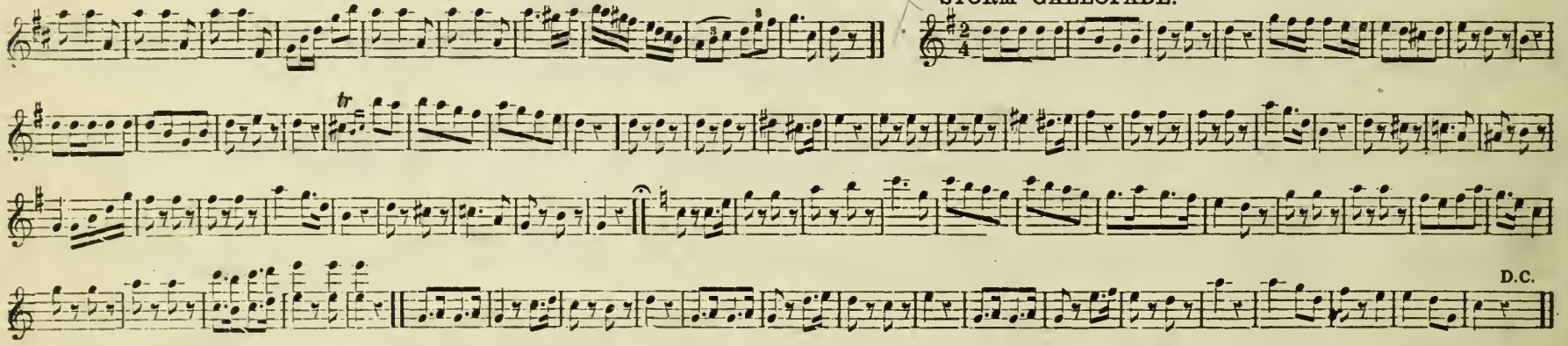
RONZANI GALLOPADE.



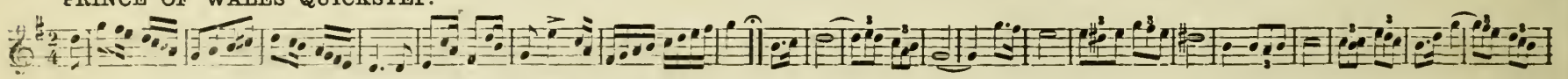
SPINNING-WHEEL RONDO. From "Martha."



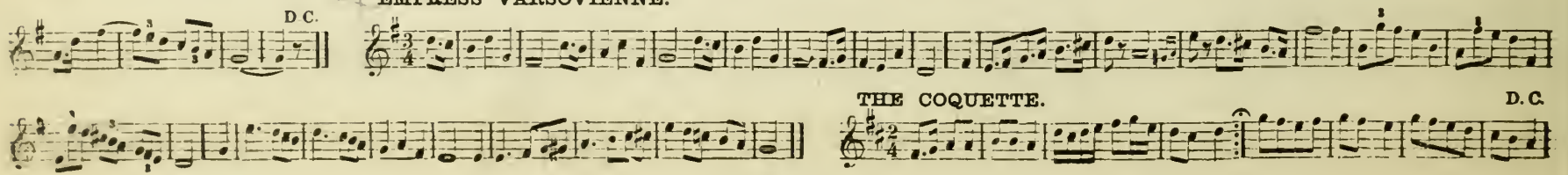
STORM GALLOPADE.



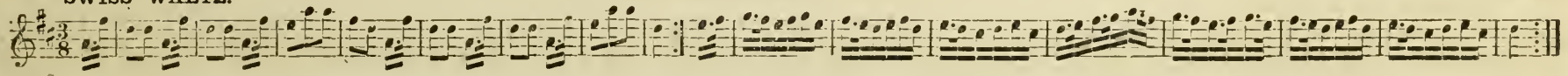
PRINCE OF WALES QUICKSTEP.



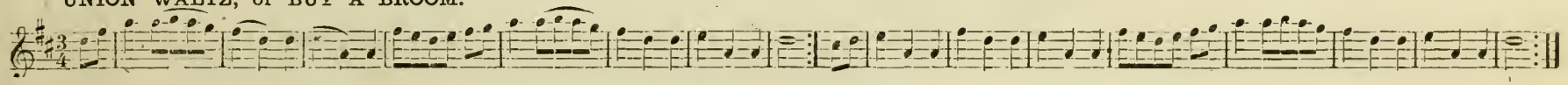
EMPRESS VARSOVIENNE.



SWISS WALTZ.

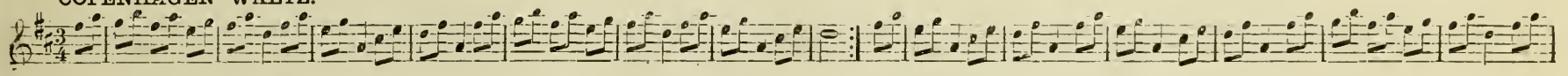


UNION WALTZ, or BUY A BROOM.

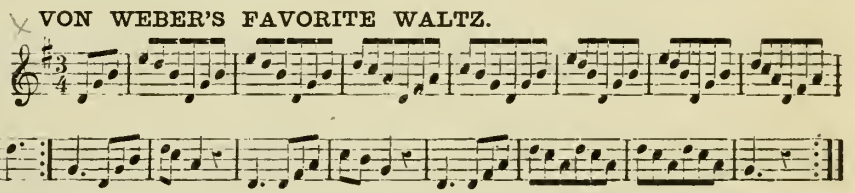


POLLY HOPKINS' WALTZ.

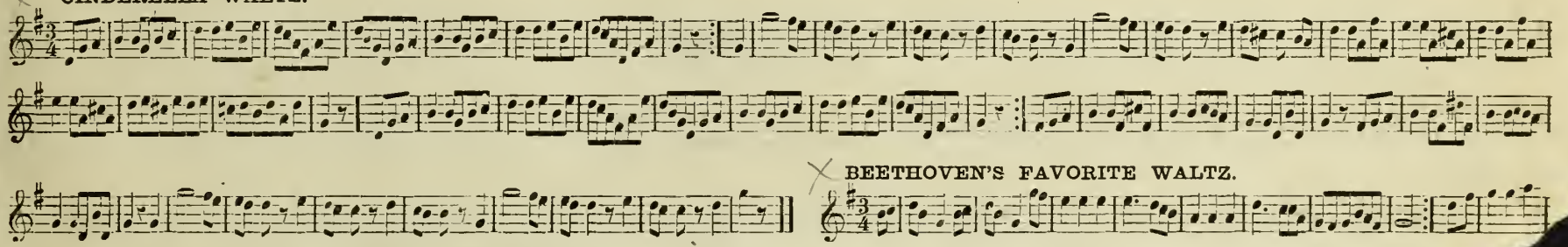
COPENHAGEN WALTZ.



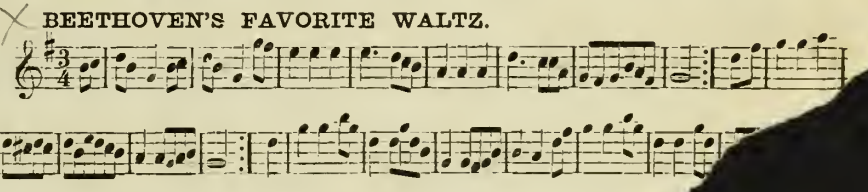
VON WEBER'S FAVORITE WALTZ.



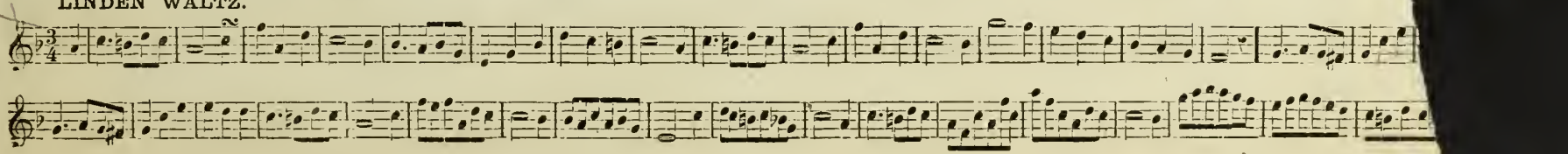
CINDERELLA WALTZ.



BEETHOVEN'S FAVORITE WALTZ.



LINDEN WALTZ.



HUNGARIAN WALTZ.

STEAMBOAT WALTZ.

BRUNSWICK WALTZ.

p *f*

GERMAN WALTZ.

HOP WALTZ.

ST. LOUIS STOP WALTZ.

FINE.

D.C.

SPANISH WALTZ.

FINE.

D.C.

E WALTZ.

FINE.

D.C.

BOSTON HOP WALTZ.

Staccato.

LUCREZIA WALTZ.

FINE.

D.C.

HOME WALTZ.

ELFIN WALTZ.

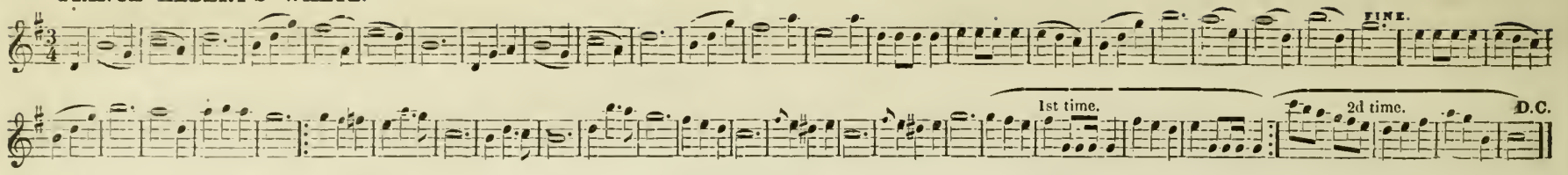
TYROLEAN WALTZ.

HOMAGE WALTZ. STRAUSS.

JUNIATA WALTZ.

PRIZE WALTZ.

PRINCE ALBERT'S WALTZ.

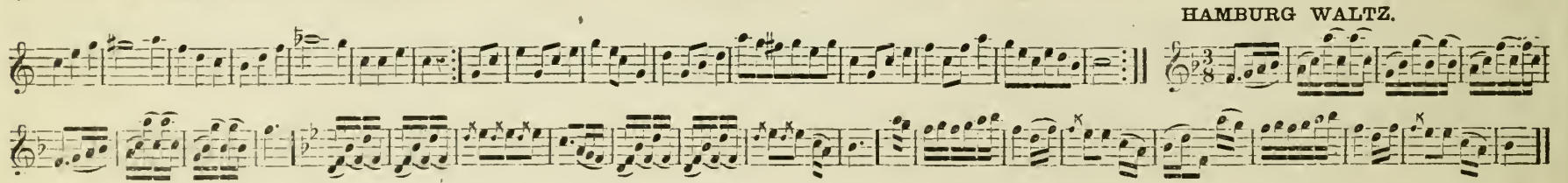


AMANDA'S WALTZ.

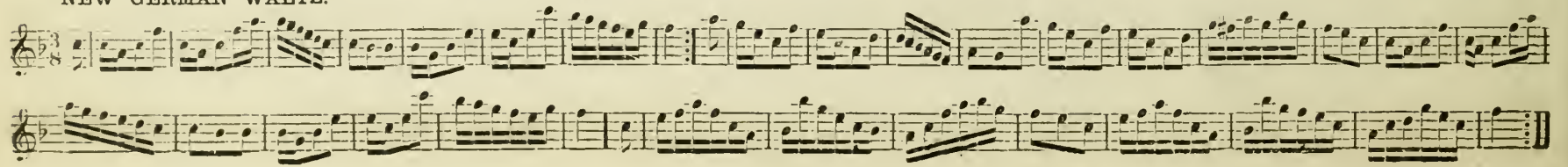
FAIRY VARSOVIENNA.

SIGNAL WALTZ.

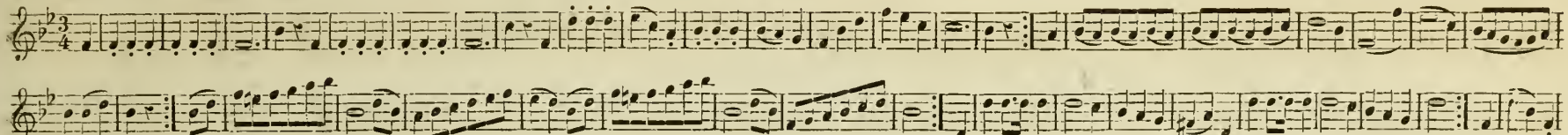
HAMBURG WALTZ.



NEW GERMAN WALTZ.



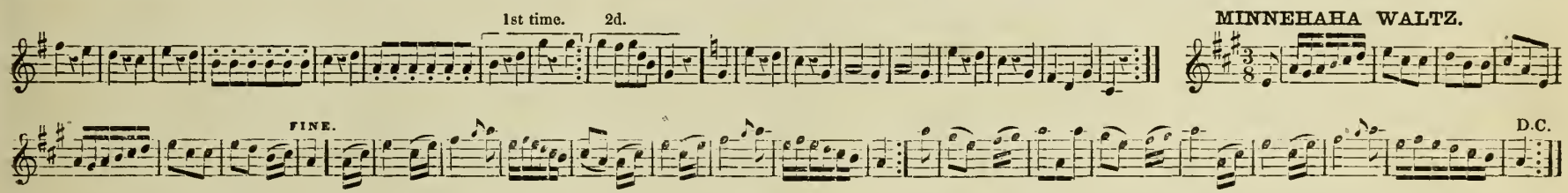
MOZART'S CELEBRATED MILITARY WALTZ.



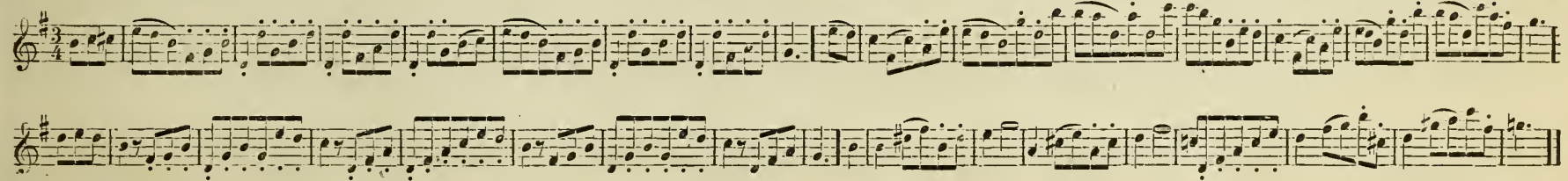
SONTAG'S WALTZ.

DUKE OF REICHSTADT'S WALTZ.

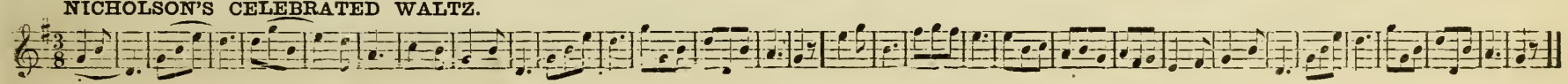
MINNEHAHA WALTZ.



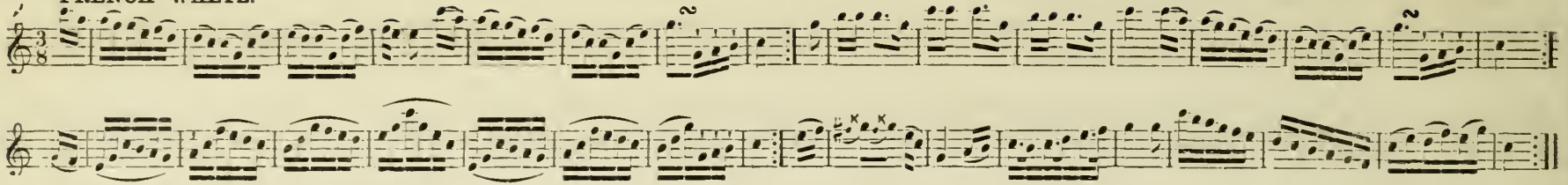
LANDLER'S WALTZ.



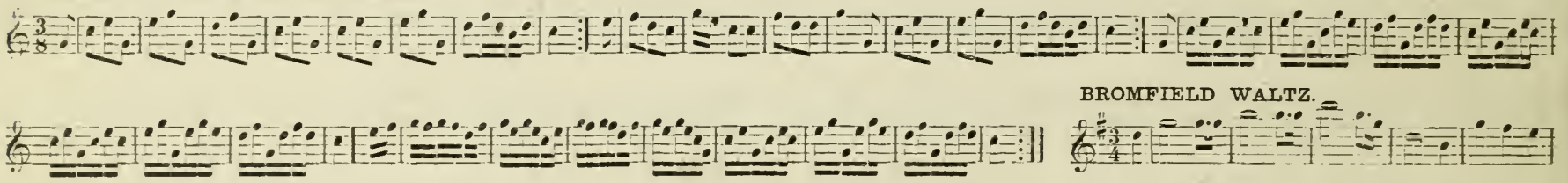
NICHOLSON'S CELEBRATED WALTZ.



FRENCH WALTZ.

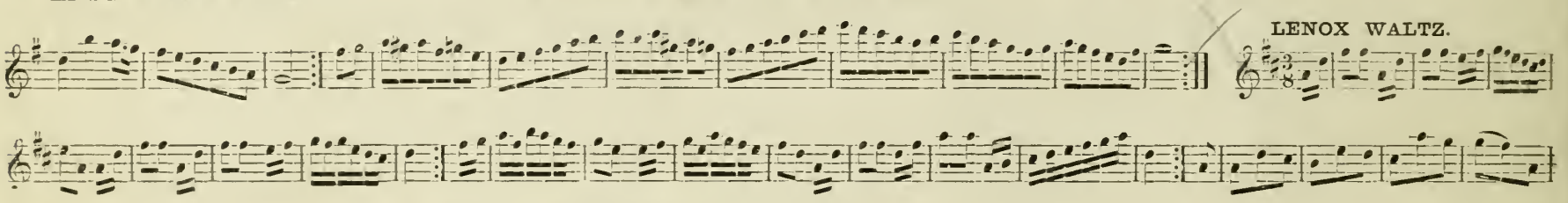


WALTZ IN THE BRAZEN MASK.

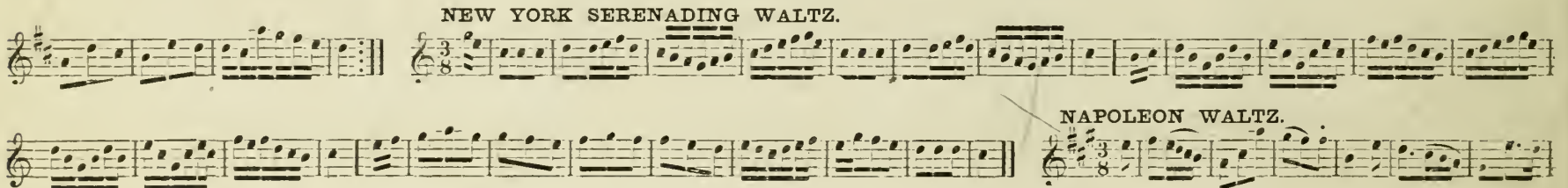


BROMFIELD WALTZ.

LENOX WALTZ.

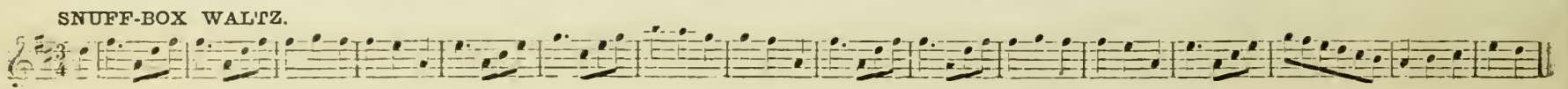


NEW YORK SERENADING WALTZ.



NAPOLEON WALTZ.

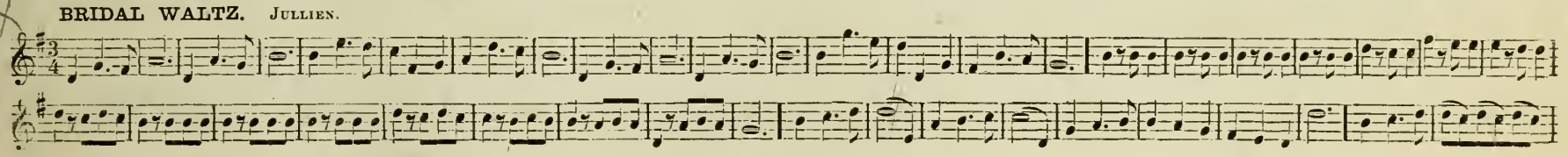
SNUFF-BOX WALTZ.



WIGWAM WALTZ.

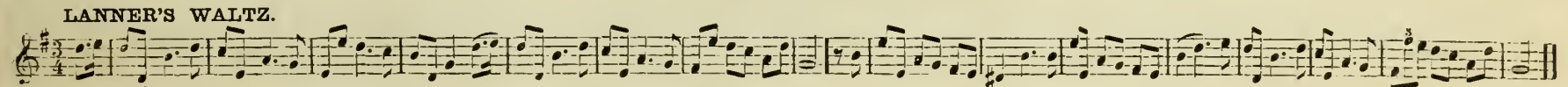
HAND ORGAN WALTZ.

BRIDAL WALTZ. JULLIEN.

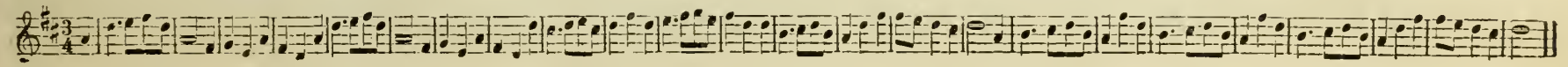


FRA DIAVOLO WALTZ.

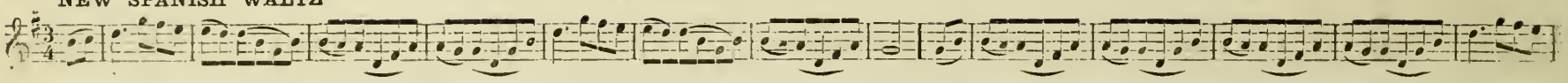
LANNER'S WALTZ.



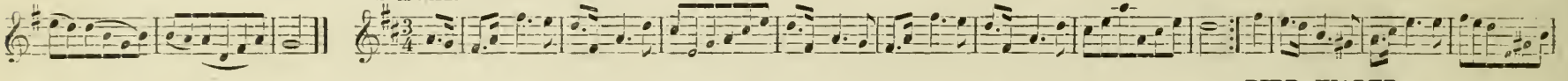
ROSE OF LUCERNE WALTZ.



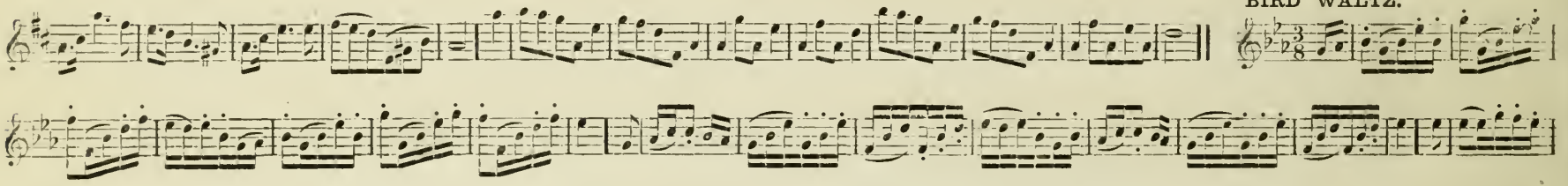
NEW SPANISH WALTZ



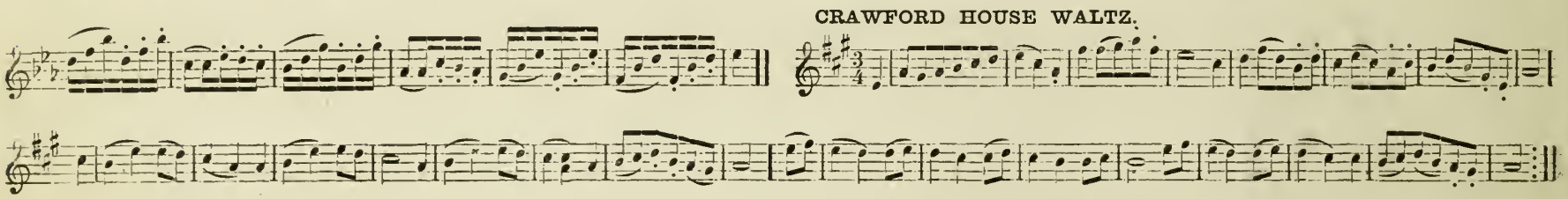
SILVER LAKE WALTZ.



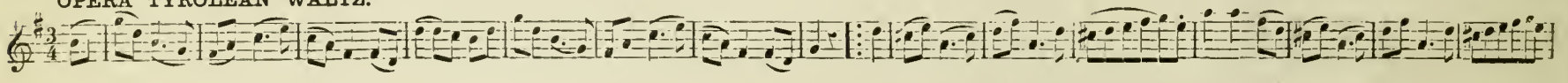
BIRD WALTZ.



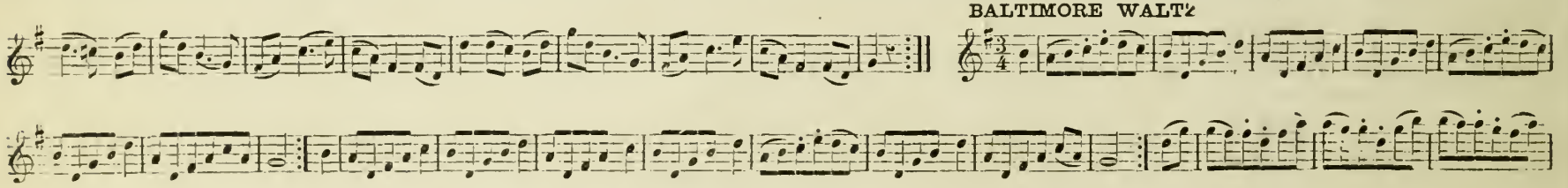
CRAWFORD HOUSE WALTZ.



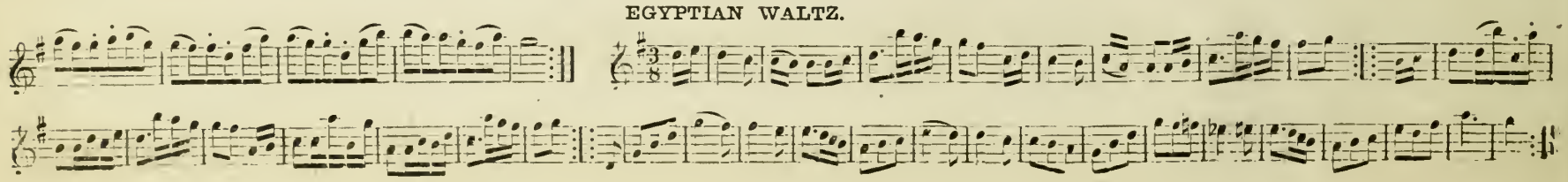
OPERA TYROLEAN WALTZ.



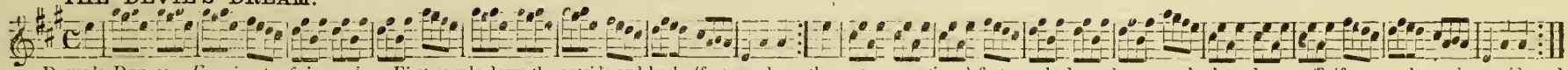
BALTIMORE WALTZ



EGYPTIAN WALTZ.

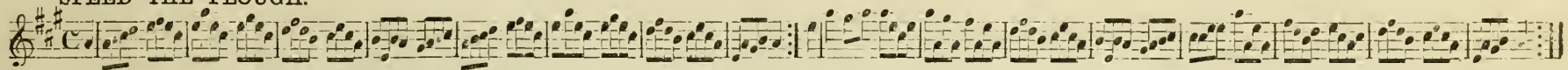


THE DEVIL'S DREAM.



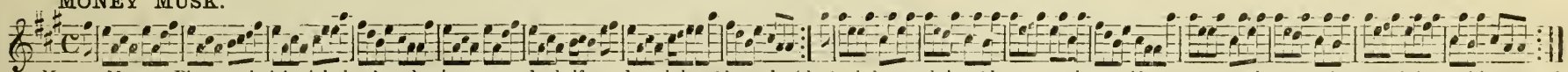
Devil's Dream.—*Form in sets of six couples.* First couple down the outside and back, (foot couple up the centre same time,) first couple down the centre, back, and cast off, (foot couple up the outside and back at the same time,) ladies chain first four, right and left.

SPEED THE PLOUGH.



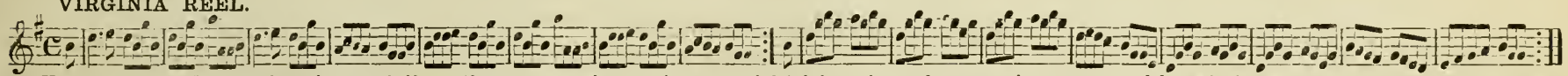
Speed the Plough. First couple cross over, 1st lady balance to 2d gentleman and turn, (at same time 1st gent. balance to 2d lady and turn,) 1st couple down the centre (on opposite sides), back, cast off, ladies chain, half promenade, half right and left.

MONEY MUSK.



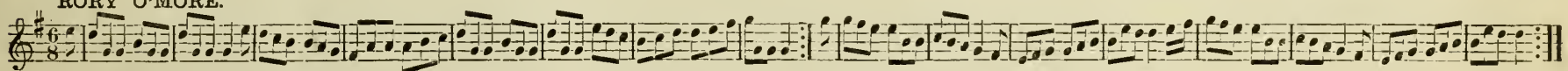
Money Musk. First couple join right hands and swing once and a half round, go below 2d couple, (the 1st lady goes below 2d gent. on the outside, 1st gent. at the same time goes below and between 2d and 3d ladies), forward and back six, 1st couple swing three quarters round, 1st gent. goes between 2d couple (on the inside), 1st lady goes between 3d couple (on the inside), forward and back six, 1st couple swing three quarters round to place (below one couple), right and left four.

VIRGINIA REEL.



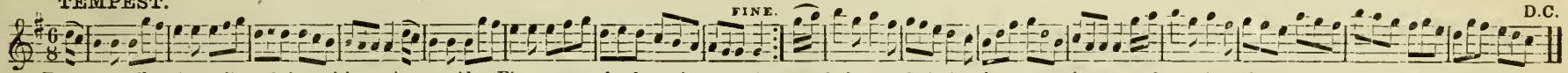
Virginia Reel. First lady down the centre half way, (foot gent. up at the same time to meet lady), balance there and return to places, 1st gent and foot lady the same, 1st lady and foot gent meet and swing with left hand and back to places, 1st gent and foot lady the same, 1st lady and foot gent meet and swing with right hand and back to places, 1st gent and foot lady the same, 1st lady and foot gent meet and swing with both hands and back to places, 1st gent and foot lady the same, 1st couple give right hands and swing once and a half round, swing 2d with right hand, partner with left, 3d with right, partner with left, 4th with right, pt. with left, 5th with right, pt. left, 6th with right, pt. left, up centre with pt. and swing, all lead round (ladies to right gents to left), all up centre, 1st couple down centre to foot and stop.

RORY O'MORE.



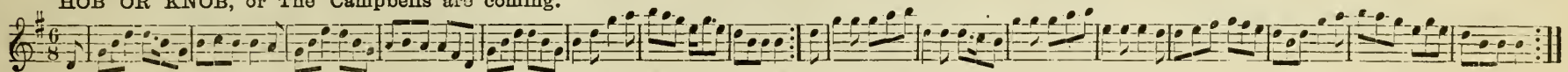
Rory O'More. First couple cross over, down the outside below two, up the centre, cross to place and cast off, join right hands, balance, and step two steps to the right by each other, join left hands and balance again, swing contra corners, balance and turn to place.

TEMPEST.



Tempest.—*Form in two lines of six or eight couples on a side.* First two couples down the centre (one couple from each line) 4 abreast, couples part at foot and up abreast, and each turn around opposite the next couple that was below them on starting, 4 on each side right and left, ladies chain with same couple, balance, 4 hands round (on each side), same 4 down the centre, &c.

HOB OR KNOB, or The Campbells are coming.

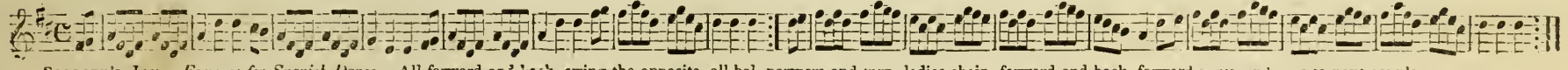


Hob or Knob. First and third couples balance, swing to the opposite, balance, swing to place, down the middle, back, right and left.

MISS BROWN'S REEL.

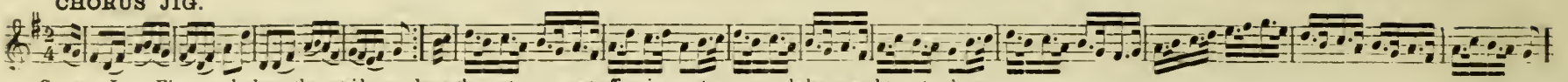
Miss Brown's Reel. 1st lady swing 2d gent. quite round, 1st gent. swing 2d lady, 1st couple down the centre, back, cast off, balance 4, turn partners, right and left 4.

SOLDIER'S JOY.

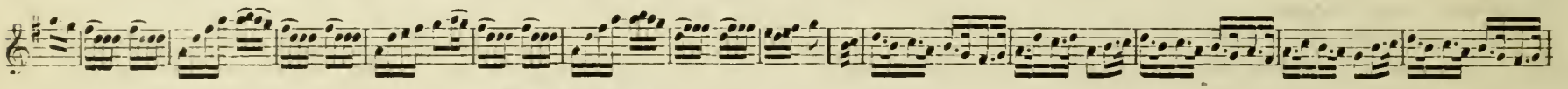


Soldier's Joy. *Form as for Spanish Dance.* All forward and back, swing the opposite, all bal. partners and turn, ladies chain, forward and back, forward again and pass to next couple.

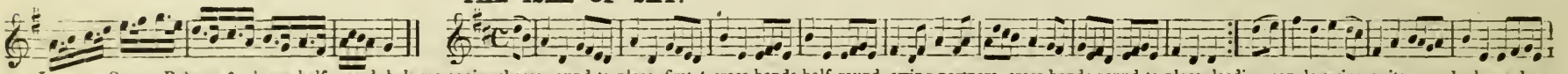
CHORUS JIG.



Chorus Jig. First couple down the outside, up, down the centre, up, cast off, swing contra corners, balance, and turn to places.

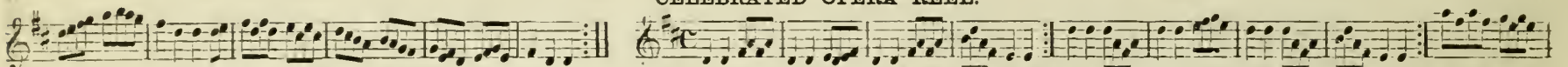


THE ISLE OF SKY.



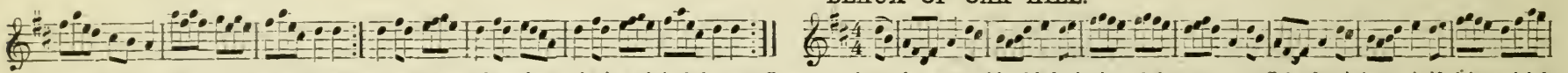
Isle of Sky. Balance 6, chassa half round, balance again, chassa round to place, first 4 cross hands half round, swing partners, cross hands round to place, leading couple swing quite round, chassa down the centre, back, cast off, right and left.

CELEBRATED OPERA REEL.



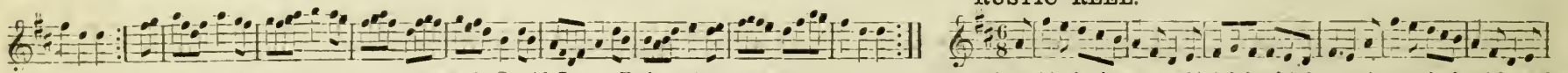
Opera Reel. *Six couples in a set.* First couple balance, down the centre to the foot of set, 2d couple balance, down the centre to foot of set, 4 right and left at the foot, both couples up the centre, first couple down the outside and remain at the foot.

BEAUX OF OAK HILL.



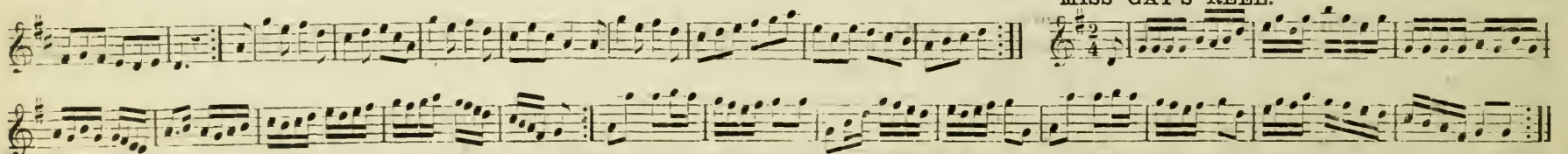
Beaux of Oak Hill. First lady down the centre with 2d gentleman, back, and the lady cast off, 1st gent. down the centre with 2d lady, back, and the gent. cast off, 1st four balance, half right and left, balance again, half right and left to places.

RUSTIC REEL.



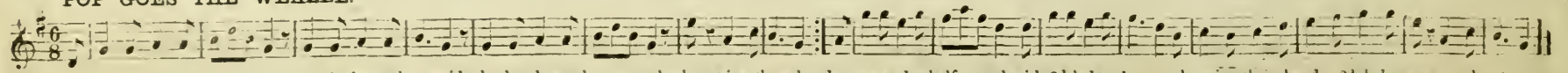
Rustic Reel. *Each gentleman has two partners; form as for Spanish Dance.* Each gentleman chassa with right hand lady opposite and back, chassa out with left hand lady opposite and back, all forward and back, pass through to the next couples.

MISS GAY'S REEL.



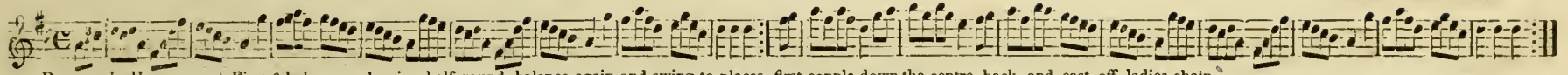
Miss Gay's Reel. First couple balance, cross over, and go down outside below two couples: 1st couple balance again, cross over, and up outside to places; 1st couple down the centre, back, and cast off; right and left 4.

POP GOES THE WEAZEL.



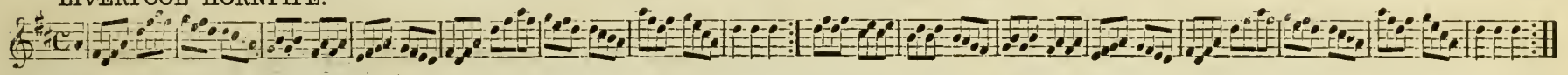
Pop goes the Weazel. First couple down the outside, back; down the centre, back; swing three hands once and a half round with 2d lady; 1st couple raise their hands, 2d lady passes under them to place: 1st couple swing 3 hands with 2d gentleman, 1st couple raise their hands, 2d gent. passes under to place

RICKETT'S HORNPIPE.

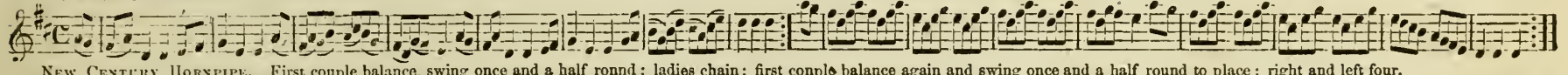


RICKETT'S HORNPIPE. First 6 balance and swing half round, balance again and swing to places, first couple down the centre, back, and cast off, ladies chain.

LIVERPOOL HORNPIPE.

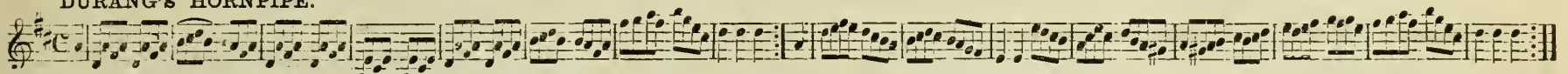


NEW CENTURY HORNPIPE.



NEW CENTURY HORNPIPE. First couple balance, swing once and a half round; ladies chain; first couple balance again and swing once and a half round to place; right and left four.

DURANG'S HORNPIPE.



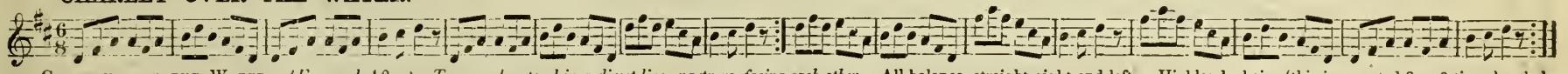
DURANG'S HORNPIPE. First lady balance with 2d gent, turn with partner; 1st gent. balance with 2d lady, turn with partner; 1st couple down the centre, back, cast off one couple, right and left with same.

GUILDEROY.

A MINOR.

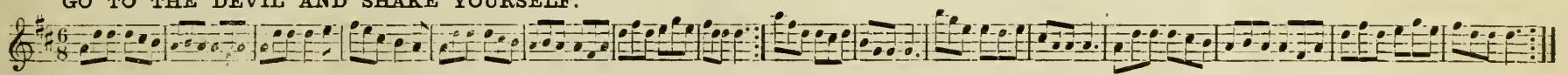
GUILDEROY. First couple down the centre with 2d lady, (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at the foot,) back; 1st couple down the outside, pass in to centre at the foot; up the centre followed by 2d couple; right and left 4.

CHARLEY OVER THE WATER.

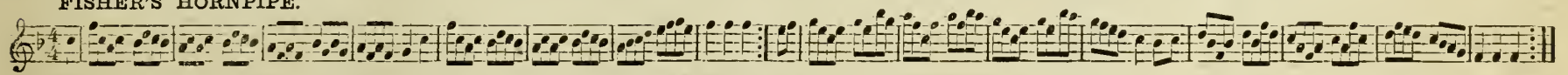


CHARLEY OVER THE WATER. (*Fore and After.*) *Two couples stand in a direct line, partners facing each other.* All balance, straight right and left or Highland chain, (this is repeated 2 or 3 times), a lady and gent. stop in the centre and balance, straight right and left, other couple the same. Repeat at pleasure.

GO TO THE DEVIL AND SHAKE YOURSELF.

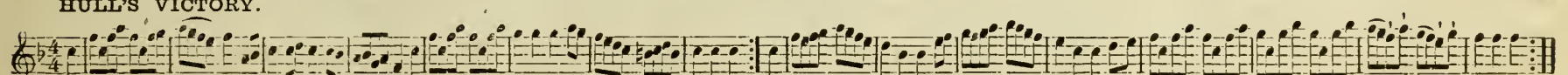


FISHER'S HORNPIPE.



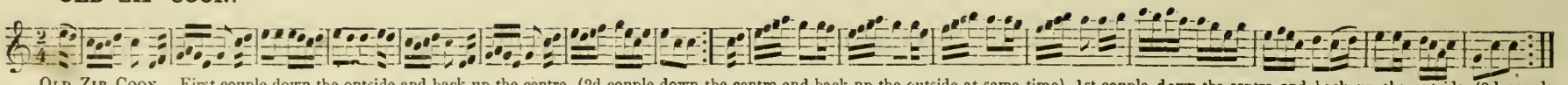
FISHER'S HORNPIPE. First couple down the outside, up, down the centre, up, cast off, swing 6 hands quite round, right and left.

HULL'S VICTORY.



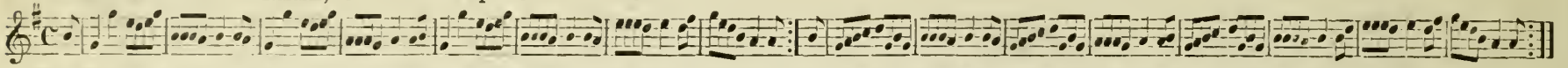
HULL'S VICTORY. First couple join right hands and swing half round, (1st lady give left hand to 2d gent's right, gent. give left hand to 2d lady's right,) balance 4 in a line; 1st lady swing with 2d gent, 1st gent. swing with 2d lady at same time and pass partner; join hands again with 2d couple, balance 4 in a line, swing to places, down the centre with partner, up, cast off, right and left 4.

OLD ZIP COON.



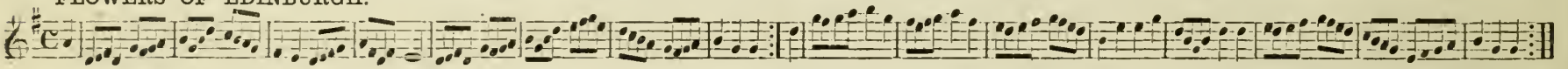
Old Zip Coon. First couple down the outside and back up the centre, (2d couple down the centre and back up the outside at same time), 1st couple down the centre and back up the outside, (2d couple down the outside and back up the centre at same time,) 1st and 2d couples down the centre together, back, 1st couple cast off, right and left four.

MISS MC LEOD'S REEL, or the Enterprise and Boxer.



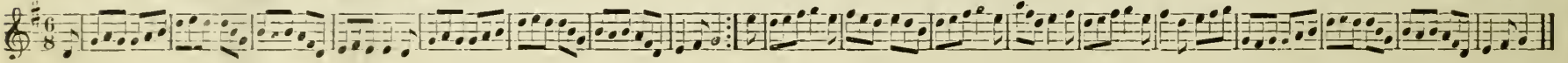
Miss Mc Leod's Reel. First couple down the centre. turn half round; back, (lady on gent's side, gent. on lady's side), cast off, ladies chain, promenade 4, forward and back, cross over to place.

FLOWERS OF EDINBURGH.

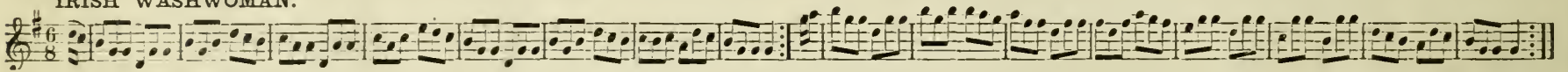


DOUGLASS FAVORITE, or Mountain Hornpipe.

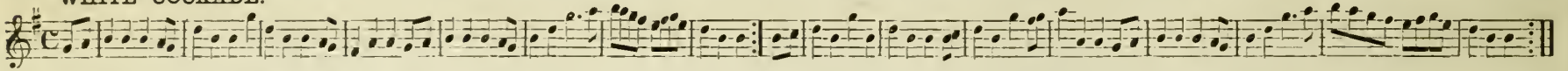
ST. PATRICK'S DAY IN THE MORNING.



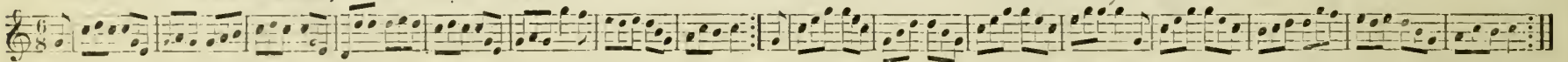
IRISH WASHWOMAN.



WHITE COCKADE.

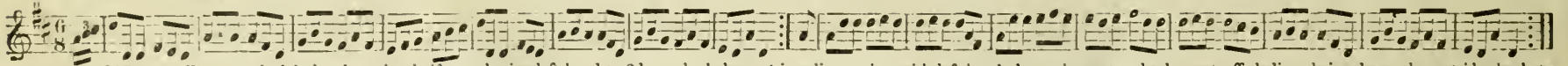


LAND OF SWEET ERIN, or the Twin Sisters.



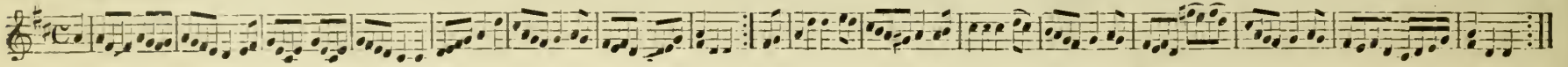
Twin Sisters. First two ladies join hands and chassa across the set and back, (first two gentlemen chassa across single on the outside and back at same time), first two gentlemen join hands and chassa across, (ladies on the outside at same time), back, 1st couple down the centre, back, cast off, right and left.

LARRY O'GAFF.

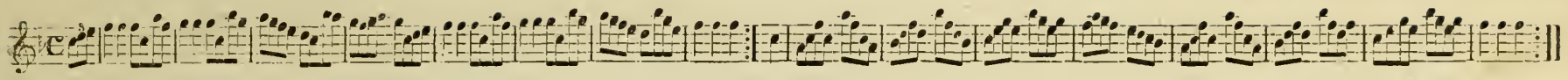


Larry O'Gaff. First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand. down the centre, back, cast off, ladies chain, down the outside, back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

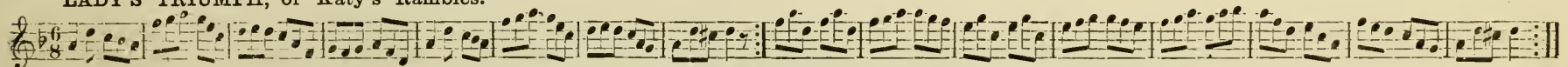
THE CUCKOO.



CONSTITUTION HORNPIPE.

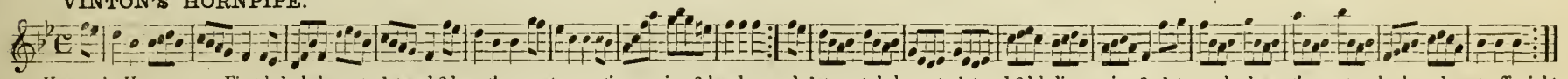


LADY'S TRIUMPH, or Katy's Rambles.



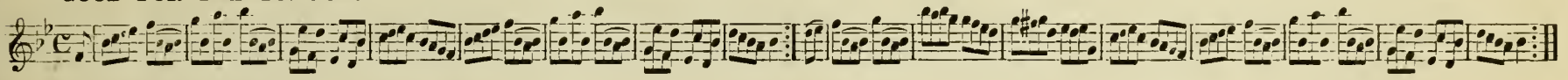
Lady's Triumph. First lady join right hands with 2d gent. down the centre; 1st gent. down after them takes his partner by the left hand, joining his right with 2d gent's left, behind the lady, up in that position to place; 1st gent. and 2d lady down the centre, 1st lady after them and up as before to place, 1st conple down the centre, back, cast off, right and left 4.

VINTON'S HORNPIPE.

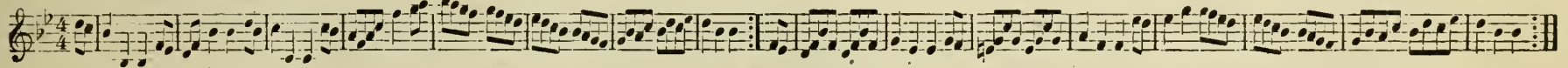


Vinton's Hornpipe. First lady balance to 1st and 2d gentleman at same time, swing 3 hands ronnd, 1st gent. balance to 1st and 2d ladies, swing 3, 1st couple down the centre, back and cast off, right and left four.

GOOD FOR THE TONGUE.

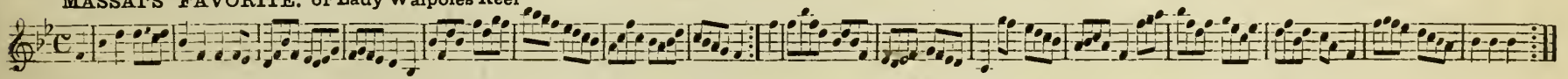


COLLEGE HORNPIPE.



College Hornpipe. First lady balance to 3d gent, turn the 2d gent; 1st gent. balance to 3d lady, turn with 2d lady; 1st conple down the centre, back and cast off, right and left.

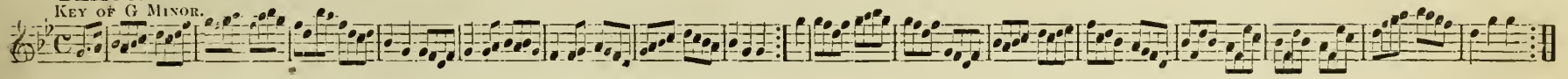
MASSAI'S FAVORITE. or Lady Walpoles Reel



Massai's Favorite. First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

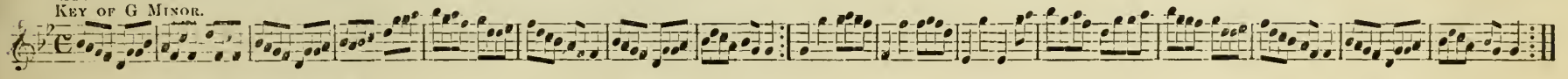
DEMOCRATIC HORNPIPE.

Key of G Minor.

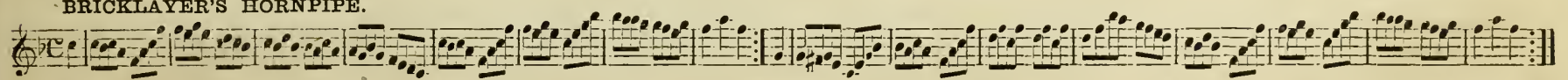


SAILORS SET ON SHORE.

Key of G Minor.

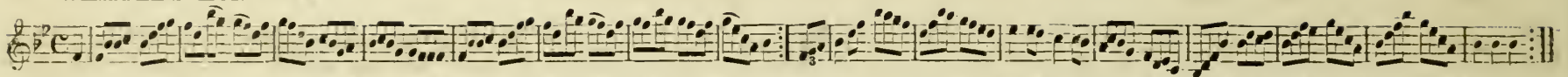


BRICKLAYER'S HORNPIPE.



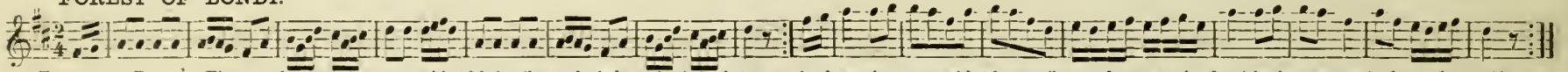
Bricklayer's Hornpipe. First couple cross over inside below 2d conple, up on the ontside, swing partner to place, 1st conple down the centre, back, and cast off, 1st lady swing 2d gentleman quite round, 1st gentleman swing 2d lady quite round, right and left.

WHIPPLE'S HORNPIPE.



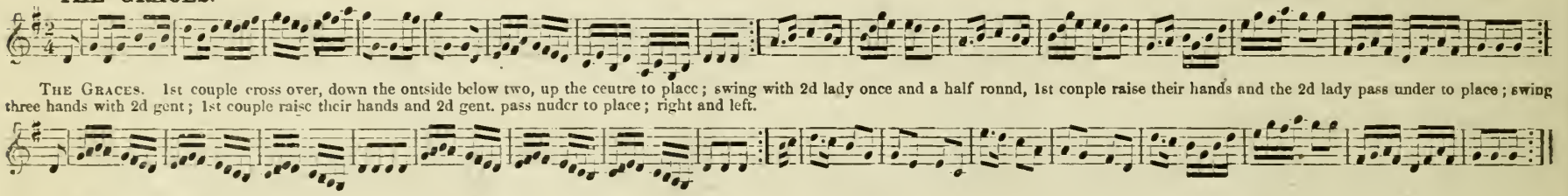
Whipple's Hornpipe. First couple down the centre, turn half round; back, (lady on gent's side, gent. on lady's side), cast off, ladies chain, promenade 4, forward and back, cross over to place.

FOREST OF BONDI.



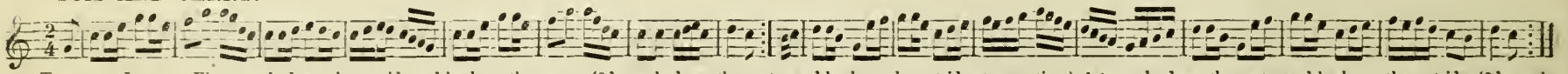
Forest of Bondi. First couple down the centre with 2d lady, (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at the foot,) back; 1st couple down the outside, pass in to centre at the foot; up the centre followed by 2d couple; right and left 4.

THE GRACES.



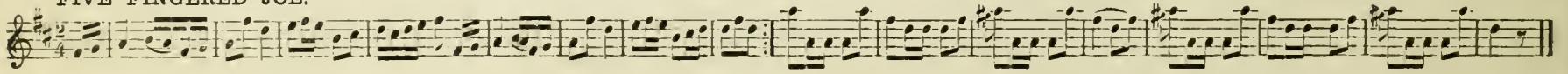
The Graces. 1st couple cross over, down the ontside below two, up the centre to place; swing with 2d lady once and a half round, 1st couple raise their hands and the 2d lady pass under to place; swing three hands with 2d gent; 1st couple raise their hands and 2d gent. pass under to place; right and left.

TOM AND JERRY.

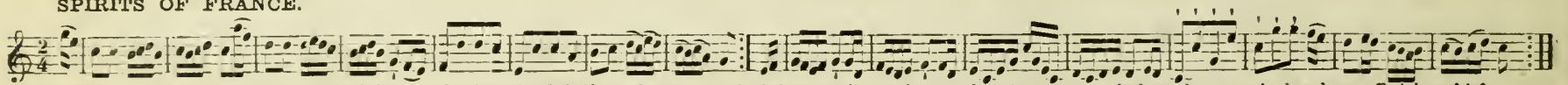


Tom and Jerry. First couple down the ontside and back up the centre, (2d couple down the centre and back up the ontside at same time), 1st couple down the centre and back up the ontside, (2d couple down the outside and back up the centre at same time,) 1st and 2d couples down the centre together, back, 1st couple cast off, right and left four.

FIVE FINGERED JOE.

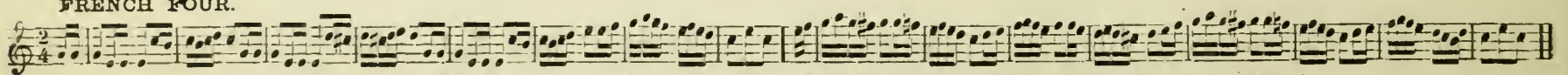


SPIRITS OF FRANCE.



Spirits of France. 1st and 3d couples balance, and swing 6 hands half round; same couples balance again, 6 swing round to place; 1st couple down the centre, back and cast off, right and left.

FRENCH FOUR.

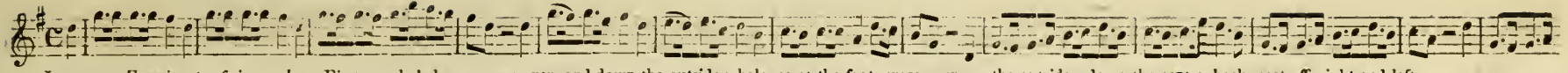


French Four. First couple balance and cross over (go below one couple), balance again and cross back to places, 1st couple down the centre, back, cast off, right and left 4.

BEAUS OF ALBANY.

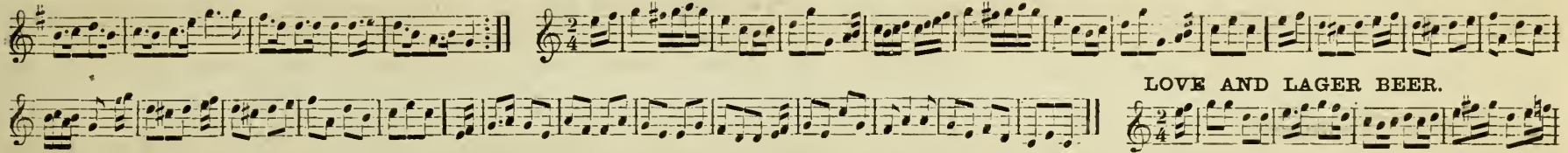
Beaus of Albany. 1st and 2d couples balance, swing partners, both couples down the centre, back. 1st couple cast off, cross right hands with 2d couple, left hands back, right and left with 3d couple.

JORDAN IS A HARD ROAD.



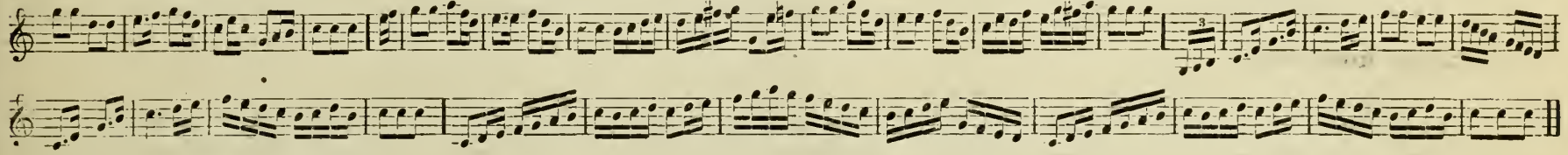
JORDAN. *Form in sets of six couples.* First couple balance, cross over, and down the outside; halance at the foot, cross over, up the outside; down the centre, back, cast off, right and left.

PRETTY POLLY.

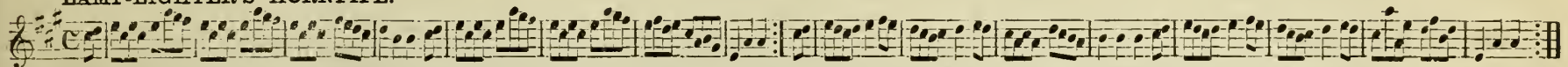


LOVE AND LAGER BEER.

LOVE AND LAGER BEER. (*Fore and After.*) *Two couples stand in a direct line, partners facing each other.* All balance, straight right and left or Highland chain, (this is repeated 2 or 3 times), a lady and gent. stop in the centre and balance, straight right and left, other couple the same. Repeat at pleasnre.

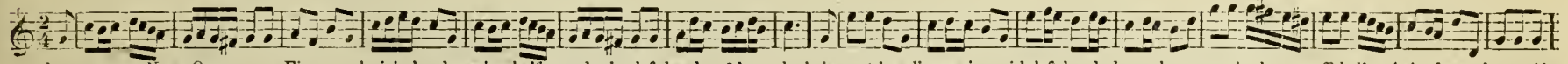


LAMP-LIGHTER'S HORNPIPE.



LAMP-LIGHTER'S HORNPIPE. First couple cross over, and go between 2d and 3d couples, facing out; join hands and balance 3 on a side, and swing the right hand person; balance again, swing the left hand person, and swing partners half round with right hand; 1st couple down the centre, back, cast off, right and left.

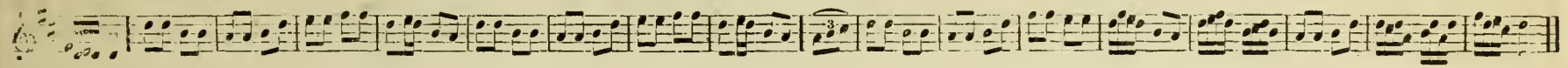
JACKSON AT NEW ORLEANS.



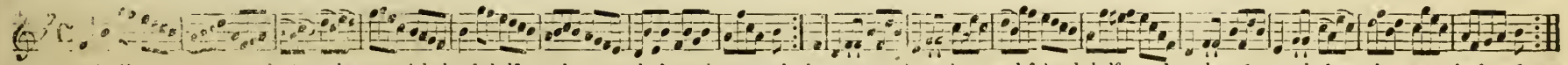
JACKSON AT NEW ORLEANS. First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the ontside back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

ARKANSAS TRAVELLER.

ARKANSAS TRAVELLER. Balance first 6, chassa half round; balance again, chassa round to place; first 4 cross hands half round, swing partners; cross hands round to place; 1st couple swing quite round; down the centre, back, cast off, right and left.

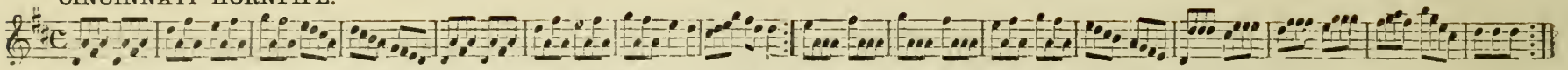


SMITH'S HORNPIPE.



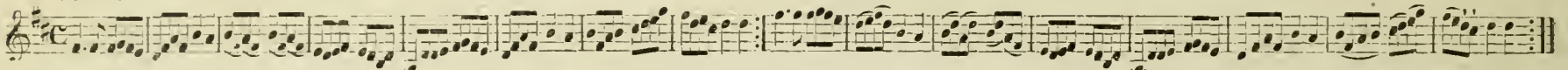
SMITH'S HORNPIPE. 1st and 2d couples cross right hands half round, 1st couple down the centre, back; 1st and 2d couples cross left hands half round to place, 1st couple down the centre, back and cast off right and left.

CINCINNATI HORNPIPE.



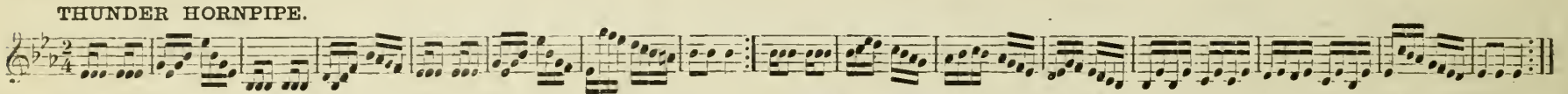
CINCINNATI HORNPIPE. 1st two couples balance, half right and left; balance again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

SCOTCH HORNPIPE.



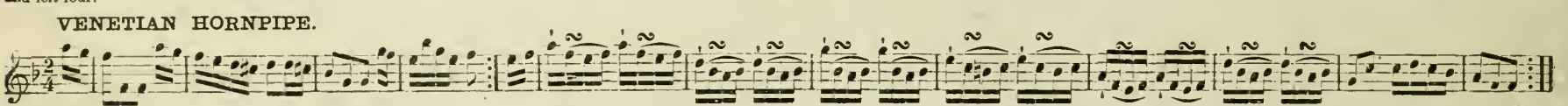
SCOTCH HORNPIPE. First couple cross over inside below 2d couple, up on the outside, swing partner to place, 1st couple down the centre, back, and cast off, 1st lady swing 2d gentleman quite round, 1st gentleman swing 2d lady quite round, right and left.

THUNDER HORNPIPE.



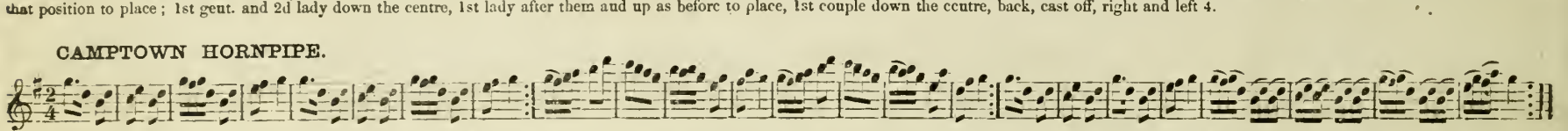
THUNDER HORNPIPE. First lady balance to 1st and 2d gentleman at same time, swing 3 hands round, 1st gent. balance to 1st and 2d ladies, swing 3, 1st couple down the centre, back and cast off, right and left four.

VENETIAN HORNPIPE.



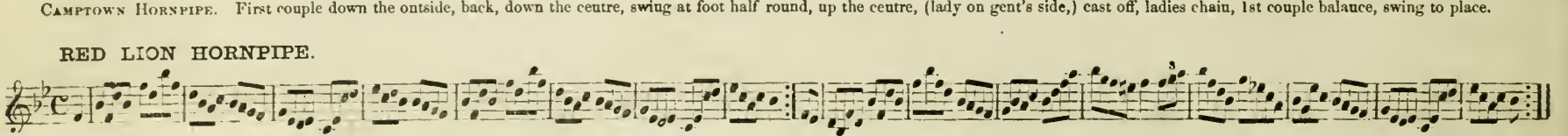
VENETIAN HORNPIPE. First lady join right hands with 2d gent. down the centre; 1st gent. down after them takes his partner by the left hand, joining his right with 2d gent's left, behind the lady, up in that position to place; 1st gent. and 2d lady down the centre, 1st lady after them and up as before to place, 1st couple down the centre, back, cast off, right and left 4.

CAMPTOWN HORNPIPE.



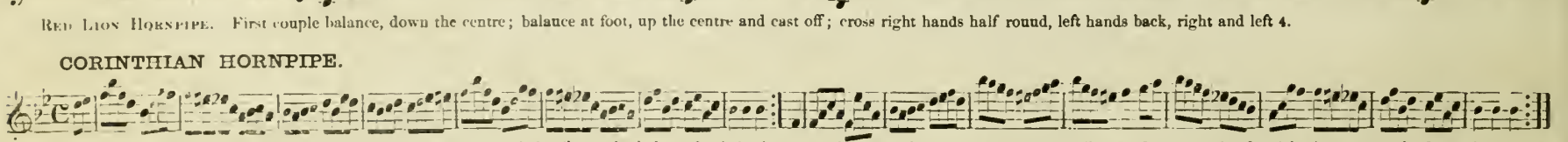
CAMPTOWN HORNPIPE. First couple down the outside, back, down the centre, swing at foot half round, up the centre, (lady on gent's side,) cast off, ladies chain, 1st couple balance, swing to place.

RED LION HORNPIPE.



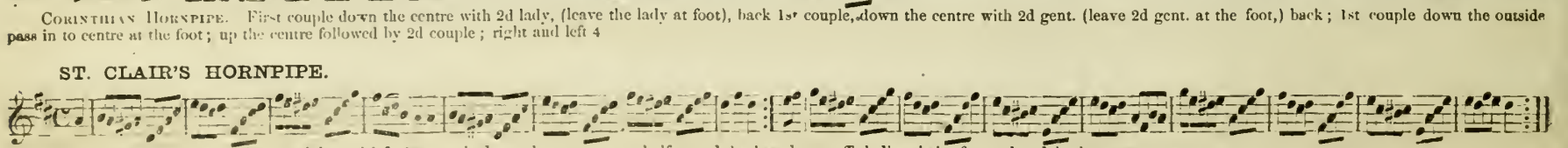
RED LION HORNPIPE. First couple balance, down the centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back, right and left 4.

CORINTHIAN HORNPIPE.



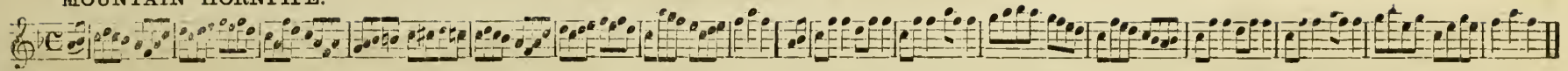
CORINTHIAN HORNPIPE. First couple down the centre with 2d lady, (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at the foot,) back; 1st couple down the outside pass in to centre at the foot; up the centre followed by 2d couple; right and left 4

ST. CLAIR'S HORNPIPE.



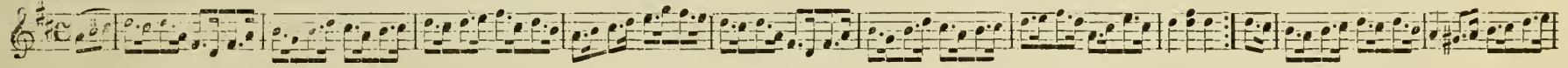
ST. CLAIR'S HORNPIPE. First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

MOUNTAIN HORNPIPE.

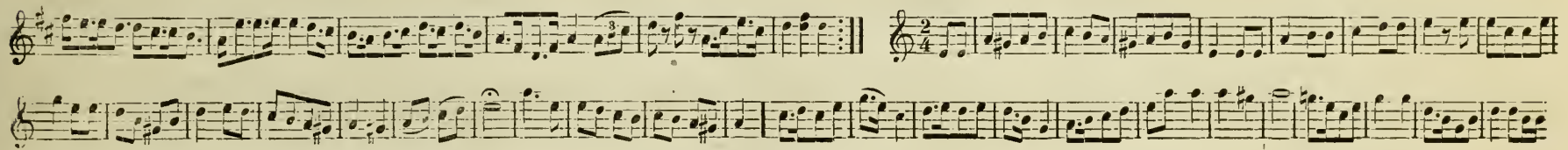


Mountain Hornpipe. 1st and 2d couples balance, swing partners, both couples down the centre, back, 1st couple cast off, cross right hands with 2d couple, left hands back, right and left with 3d couple.

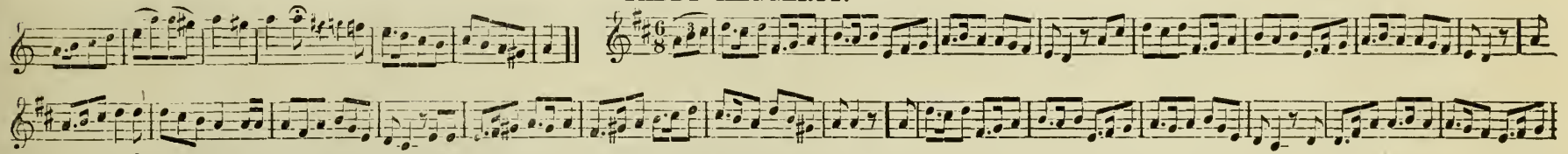
FRED WILSON'S CLOG DANCE.



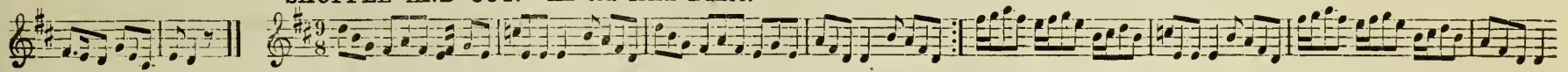
CROOSKEEN LAWN.



PADDY HAGGERTY.



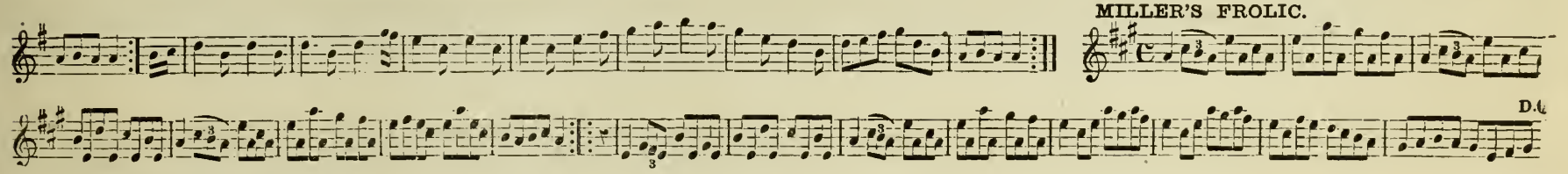
SHUFFLE AND CUT. An old Irish Dance.



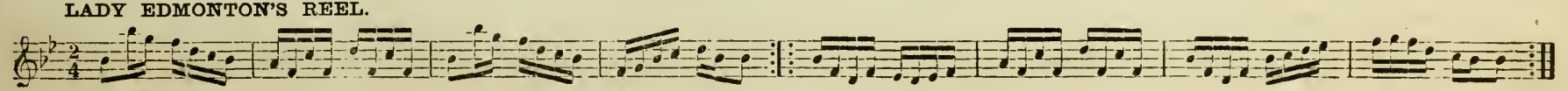
Shuffle and Cut. [*From an English work on Dancing, published in* 1816.] Set and hands quite round with 2d couple; set and back again; promenade 3 couples; swing with right hands round 2d couple, then with left; set 3 across, set 3 in your places; whole figure contrary corners; hands 6 round and back again.

GEARY OWEN.

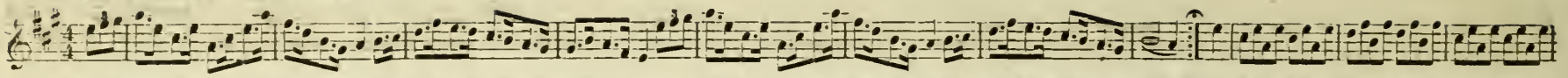
MILLER'S FROLIC.



LADY EDMONTON'S REEL.



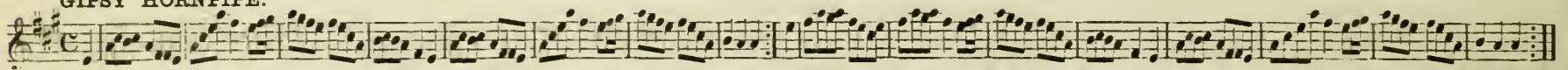
HAND ORGAN HORNPIPE.



HAND ORGAN HORNPIPE. First conple cross over, and go between 2d and 3d conples, facing out; join hands and balance 3 on a side, and swing the right hand person; balance again, swing the left hand person, and swing partners half round with right hand; 1st conple down the centre, back, cast off, right and left.

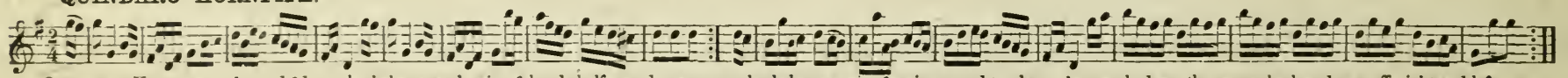
CLOG DANCE.

GIPSY HORNPIPE.



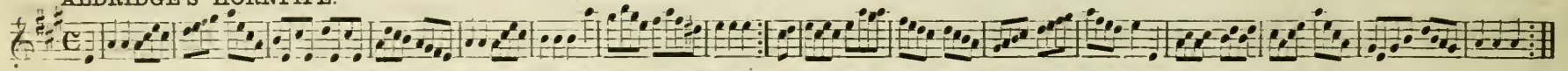
GIPSY HORNPIPE. First conple cross over, down the outside, back on same side, down the centre, (lady on the gent's side), back, ladies half chain in a line, half chain across—half chain in a line, half chain across.

QUINDARO HORNPIPE.



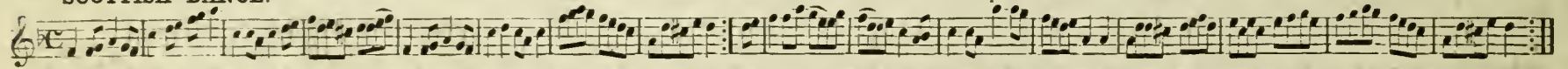
QUINDARO HORNPIPE. 1st and 3d conples balance, and swing 6 hands half round; same couples balance again, 6 swing round to place; 1st couple down the centre, back and cast off, right and left.

ALDRIDGE'S HORNPIPE.



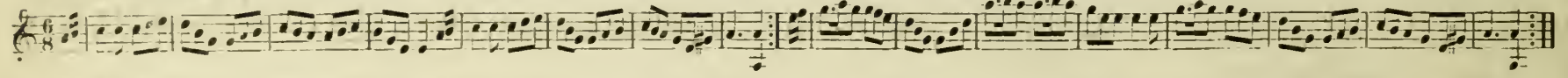
ALDRIDGE'S HORNPIPE. 1st two couples balance, half right and left; balance again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

SCOTTISH DANCE.

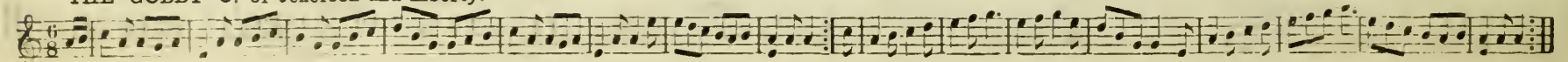


SCOTTISH DANCE. Balance first 6, chassa half round; balance again, chassa round to place; first 4 cross hands half round, swing partners; cross hands round to place; 1st conple swing quite round, down the centre, back, cast off, right and left.

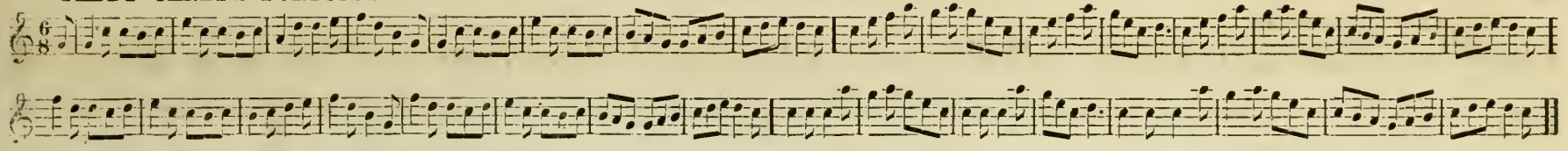
GREEN SLEEVES.



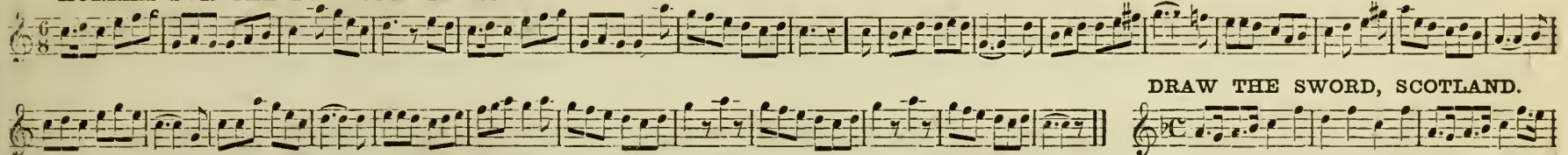
THE GOBBY O. or Jefferson and Liberty.



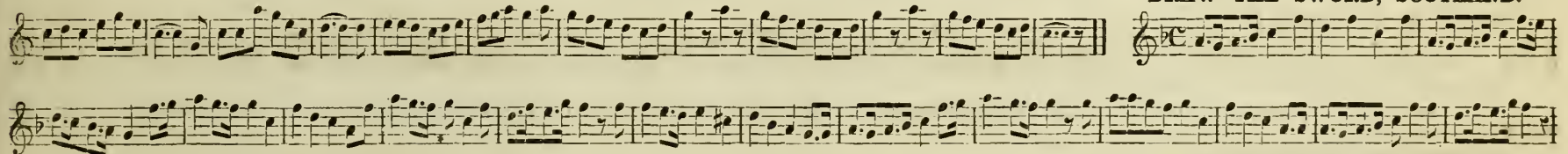
PADDY CAREY'S FORTUNE.



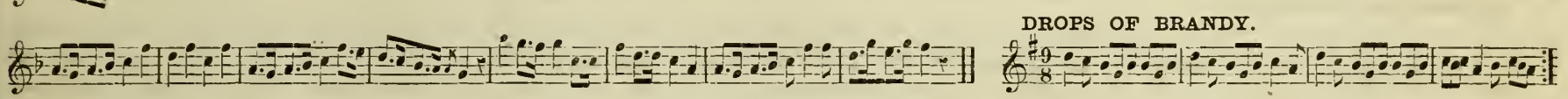
HURRAH FOR THE BONNETS OF BLUE.



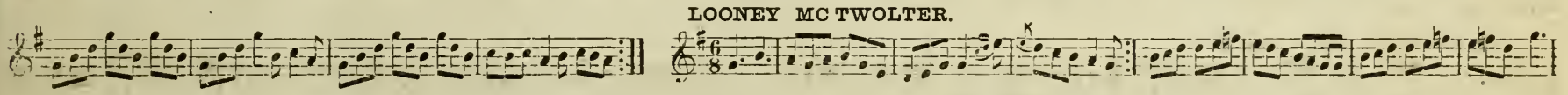
DRAW THE SWORD, SCOTLAND.



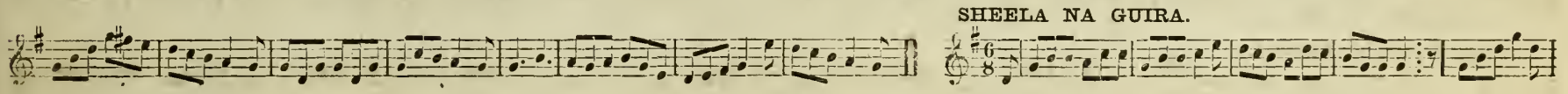
DROPS OF BRANDY.



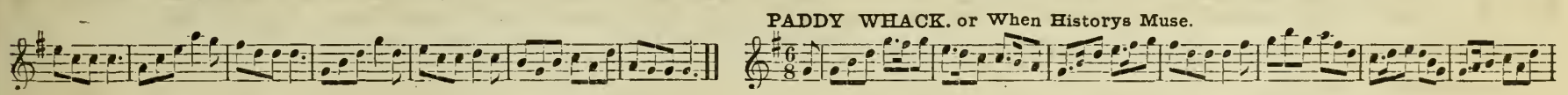
LOONEY MC TWOLTER.



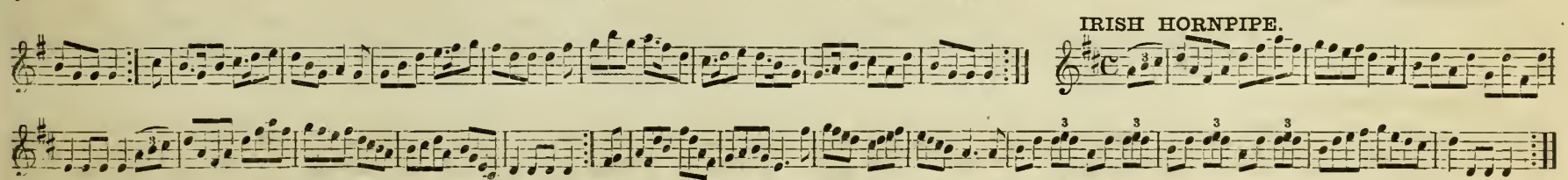
SHEELA NA GUIRA.



PADDY WHACK. or When Historys Muse.

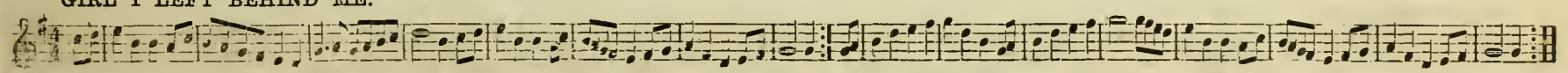


IRISH HORNPIPE.

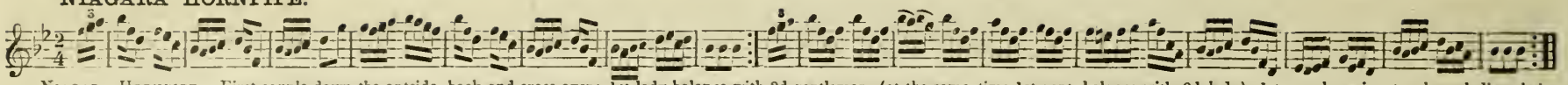


IRISH HORNPIPE. First couple balance, down the centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back, right and left 4.

GIRL I LEFT BEHIND ME.

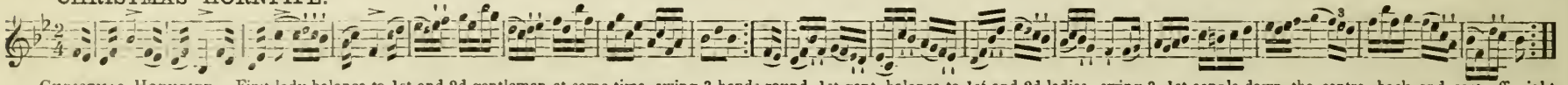


NIAGARA HORNPIPE.



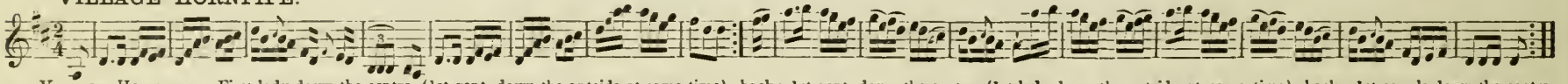
Niagara Hornpipe. First couple down the ontside, back and cross over; 1st lady balance with 2d gentleman, (at the same time 1st gent. balance with 2d lady), 1st conple swing to place, ladies chain, right and left.

CHRISTMAS HORNPIPE.



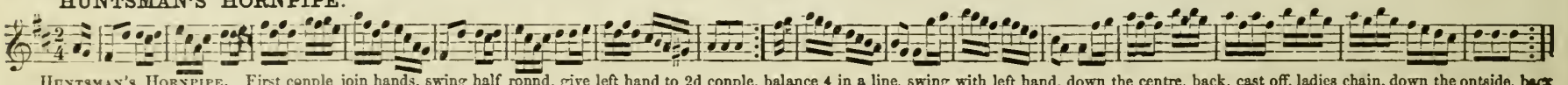
Christmas Hornpipe. First lady balance to 1st and 2d gentleman at same time, swing 3 hands round, 1st gent. balance to 1st and 2d ladies swing 3, 1st conple down the centre, back and cast off, right and left four.

VILLAGE HORNPIPE.



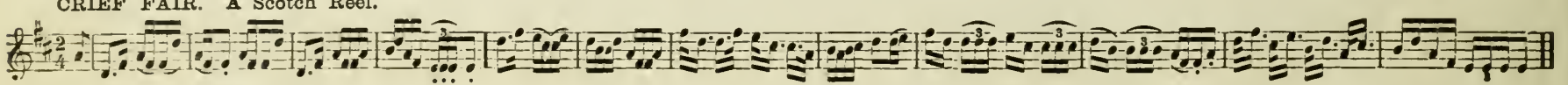
Village Hornpipe. First lady down the centre, (1st gent. down the ontside at same time), back; 1st gent. down the centre, (1st lady down the outside at same time), back; 1st conple down the centre, back, cast off, right and left.

HUNTSMAN'S HORNPIPE.

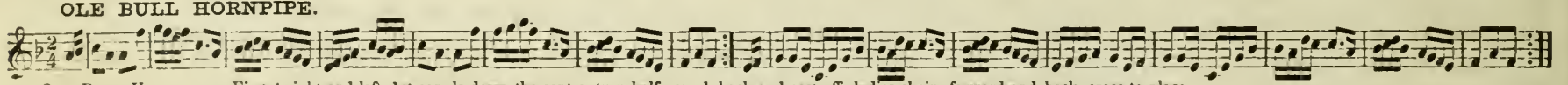


Huntsman's Hornpipe. First conple join hands, swing half ronnd, give left hand to 2d conple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the ontside, back to place below one couple, forward and back 6, 1st couple swing half ronnd, right and left.

CRIEF FAIR. A Scotch Reel.

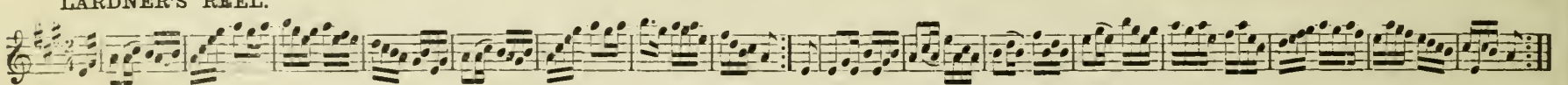


OLE BULL HORNPIPE.

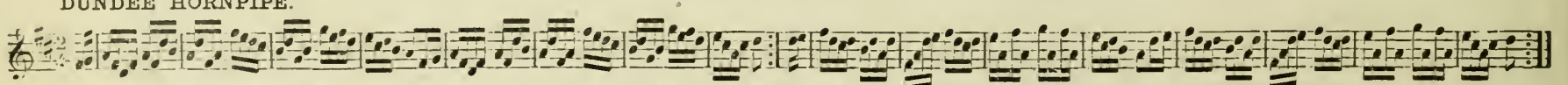


Ole Bull Hornpipe. First 4 right and left, 1st conple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

LARDNER'S REEL.

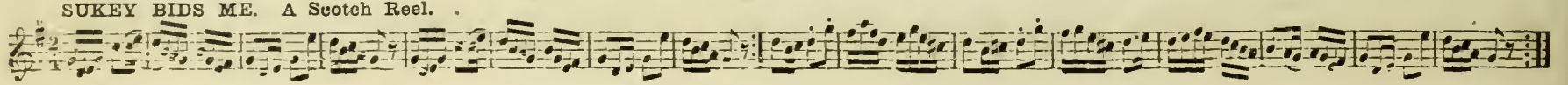


DUNDEE HORNPIPE.

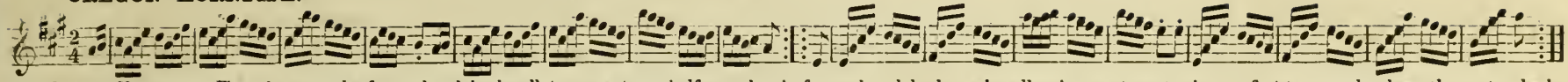


Dundee Hornpipe. First conple balance and cross over (go below one couple), balance again and cross back to places, 1st conple down the centre, back, cast off, right and left 4.

SUKEY BIDS ME. A Scotch Reel.

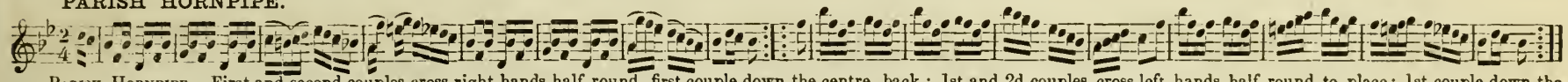


OREGON HORNPIPE.



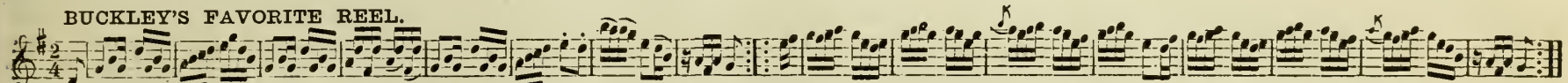
OREGON HORNPIPE. First three couples forward and back, all turn partners half round; six forward and back again, all swing partners to places; first two couples down the centre, back, first couple go below 2d couple; right and left 4.

PARISH HORNPIPE.



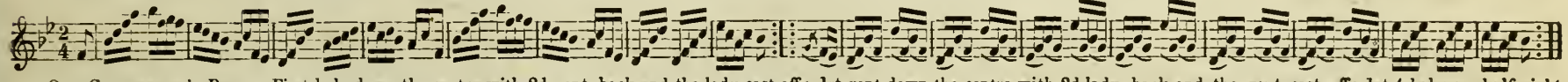
PARISH HORNPIPE. First and second couples cross right hands half round, first couple down the centre, back; 1st and 2d couples cross left hands half round to place; 1st couple down the centre, back and cast off; right and left.

BUCKLEY'S FAVORITE REEL.



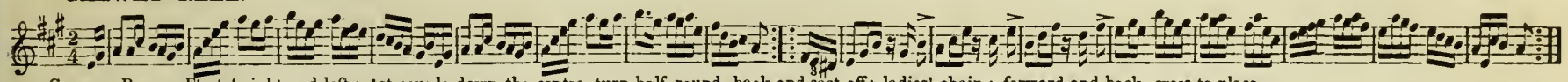
BUCKLEY'S REEL. First lady turn 2d gent, 1st gent turn 2d lady; 1st couple down the centre, back, and cast off; balance 4, turn partners; right and left 4.

OLD COUNTRYMAN'S REEL.



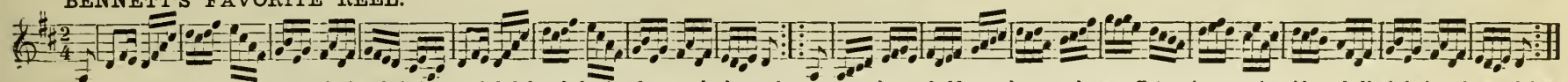
OLD COUNTRYMAN'S REEL. First lady down the centre with 2d gent, back and the lady cast off; 1st gent down the centre with 2d lady, back and the gent cast off; 1st 4 balance, half right and left; balance again, half right and left to places.

GALWAY REEL.



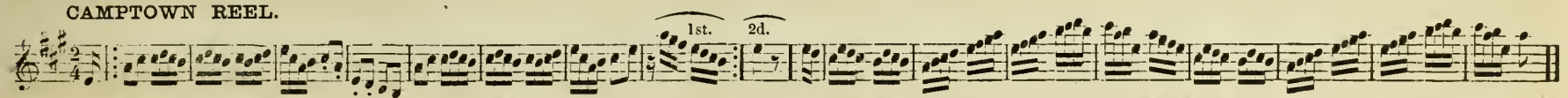
GALWAY REEL. First 4 right and left; 1st couple down the centre, turn half round, back and cast off; ladies' chain; forward and back, cross to place.

BENNETT'S FAVORITE REEL.



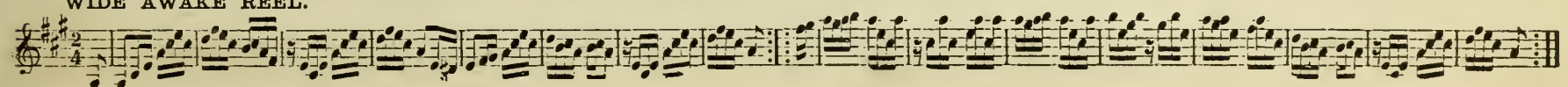
BENNETT'S REEL. First 4 cross right hands half round, left hands back; 1st couple down the centre and turn half round, up and cast off (on the opposite side); ladies' chain; forward four and swing to place.

CAMPTOWN REEL.



CAMPTOWN REEL. First 6 balance, swing half round; balance again and swing to places; 1st couple down the centre, back and cast off; ladies' chain.

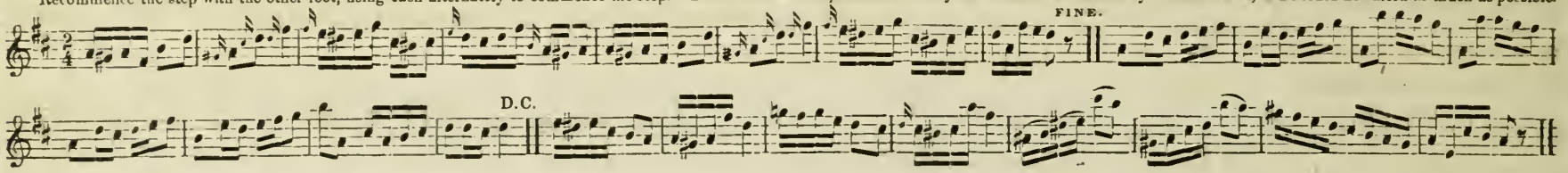
WIDE AWAKE REEL.



POLKA.

Unlike the waltz, which is a continual whirling round, and which allows no pause or cessation until the dancers are exhausted, the Polka admits of exceeding variety, by allowing the performers to turn in any direction which their fancies may suggest. The step of this dance is divided in three. The left foot must be raised to the side of the right ankle; springing on the right foot at the same time, slide the left foot forward (counting one). Draw the right foot close behind the left, in the third position, (count two). Spring on the left foot, raising the right, as in the first movement, (count three). The music marks four; three times only are marked by the dance; you pause one for the fourth.

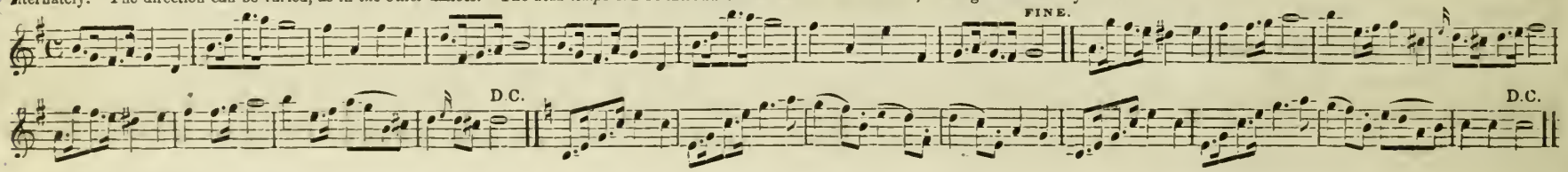
Recommence the step with the other foot, using each alternately to commence the step. This dance can be performed in any direction to suit the fancy of the dancers, and should be varied as much as possible.



THE SCHOTTISCHE.

First Part.—Slide the left foot forward: bring the right up close to the left in the third position; slide the left forward again, spring on the left foot, bringing the right close at the same time; repeat the same with the right by sliding the right foot forward; bring the left close up in the third position; slide the right forward again, spring on the right foot, bringing the left up at the same time. This part can be danced forward and back or across the room, as you please.

Second Part.—After executing the above, spring twice on the left foot, without raising the right foot from the floor, only pointing the toe, turning half round; repeat the same with the right foot, turning half round; repeat the same again with the left, turning half round; and same with right, turning half round, which completes the whole step of the Schottische. Commence again with first Part; then 2d, alternately. The direction can be varied, as in the other dances. The *deux temps* can be introduced instead of the 2nd Part, making it more lively in its execution.

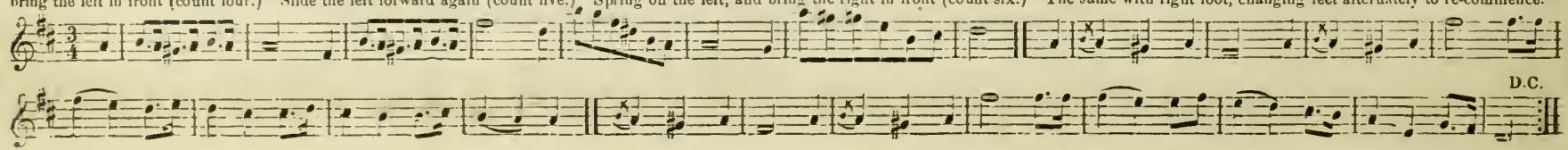


VARSOVIENNE.

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; re-commence the same with the right foot. This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance. This dance admits of various changes of direction.

ZINGARELLA.

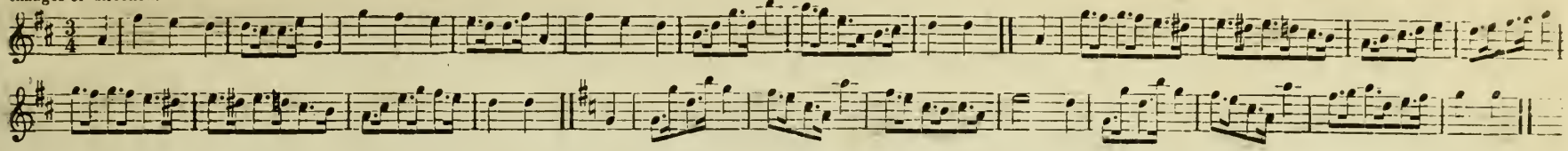
Slide the left foot forward (count one.) Bring up the right close behind the left (count two.) Spring on the right; at the same time bring the left behind (count three.) Spring again on the right, and bring the left in front (count four.) Slide the left forward again (count five.) Spring on the left, and bring the right in front (count six.) The same with right foot, changing feet alternately to re-commence.



FANCY DANCES.

POLKA REDOWA.

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot. This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance. This dance admits of various changes of direction.



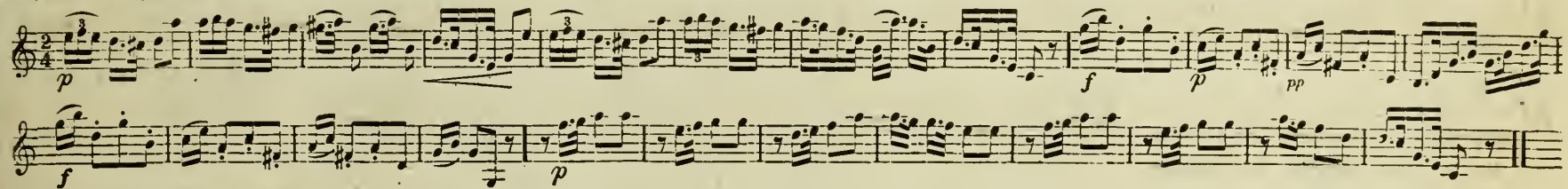
THE GITANA WALTZ.

Slide the left foot forward (count one). Spring on the same twice, slightly raising the right and turning half round (count two and three). Repeat the same with the right foot (count three). Then execute the whole of the Polka Mazourka step, with the left foot; then recommence the slide and hop with the right foot; then the left, and execute the Polka Mazourka with the right foot, and so on, each foot commencing the dance alternately. This dance admits of all the changes of direction.

THE ORIGINAL GORLITZA.

First Part.—The gentleman holds the lady as in the Polka, and commences the Polka step with the left foot, turning half round; then slide the right foot to the right, bring the left foot behind the right, in the fifth position; glissade with the right foot, finishing on both feet, left foot in front; the lady same as gentleman. (Two bars.) Spring on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right; glissade with the right foot to the right, finishing with left foot in front. Spring again on the right foot, raising the left foot in front; let the left foot fall behind the right, glissade with the right foot to the right, finishing with the left foot in front. (Two bars.)

Second Part.—Polka Mazourka step, commencing with the right foot, and turning half round; then slide-and-hop step, with the left foot—the right foot falls behind, and stamp with each foot, counting one, two, three. (Four bars.)

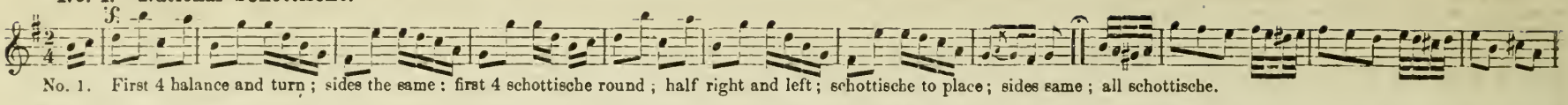


LA NAPOLEONIENNE.

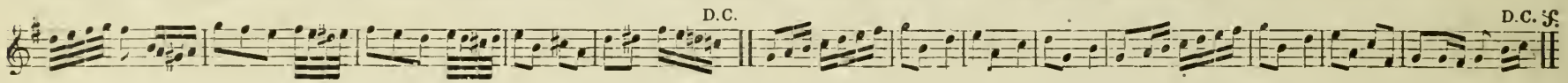
La Napoleonienne is a lively dance in common time, and was first danced, they say, at the marriage fete of the present French Emperor. Partners hold as usual; commence with a ballotez to the left and right four times, which takes one bar. Then the gentleman makes a little slide forward with the left foot; then rises it and swings it behind his right, and springs half round on the left with a slight hop; then repeat the same with the other foot, which will bring you quite round—the lady, as usual, always using the contra foot. The dancers, as in the Polka, turn either way, and move forward or backward.

MAY FLOWER SCHOTTISCHE QUADRILLES.

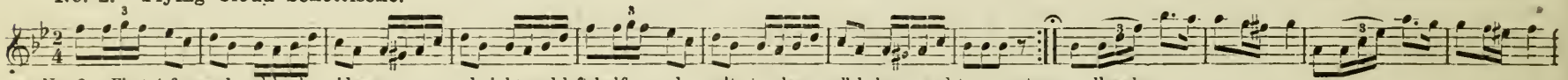
No. 1. National Schottische.



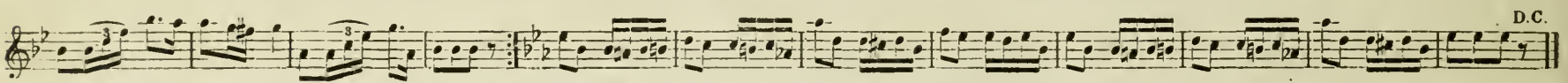
No. 1. First 4 balance and turn; sides the same: first 4 schottische round; half right and left; schottische to place; sides same; all schottische.



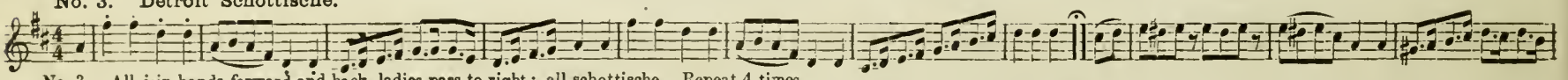
No. 2. Flying Cloud Schottische.



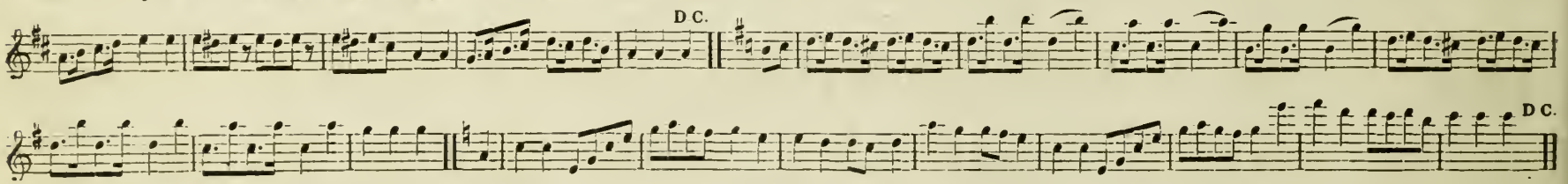
No. 2. First 4 forward and back; sides same; grand right and left half round; waltz to place; all balance and turn partners; all waltz



No. 3. Detroit Schottische.

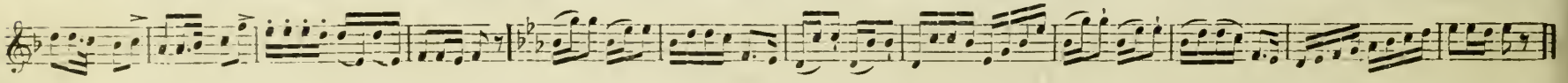


No. 3. All join hands forward and back, ladies pass to right; all schottische. Repeat 4 times.

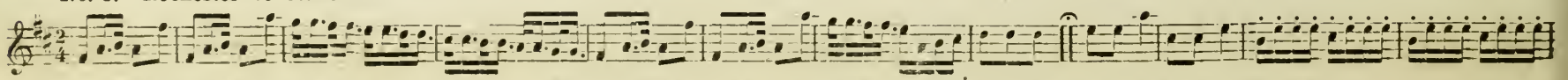


No. 4. Old Bachelor Schottische.

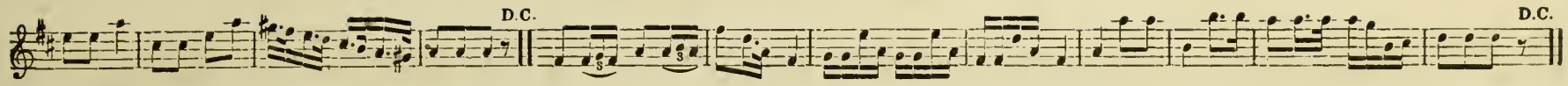
No. 4. Ladies cross right hands half round, back with left, right to partner; balance and turn; all waltz; balance at corners and turn; balance to partners and turn; all waltz.



No. 5. Rochester Schottische.

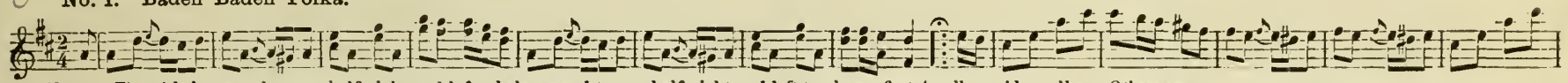


No. 5. First 4 schottische round each other; sides same: first 4 half promenade: sides half promenade; all schottische to place: all schottische round the hall.

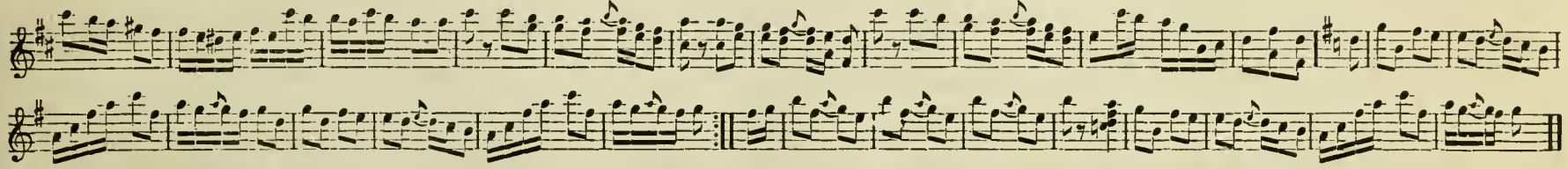


MILITARY POLKA QUADRILLE.

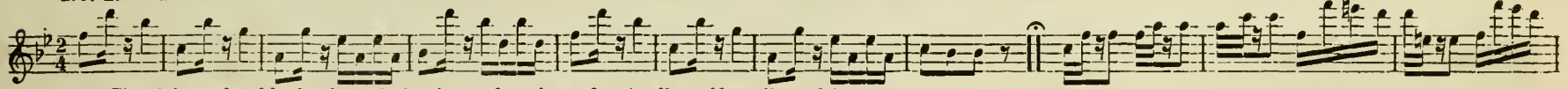
No. 1. Baden Baden Polka.



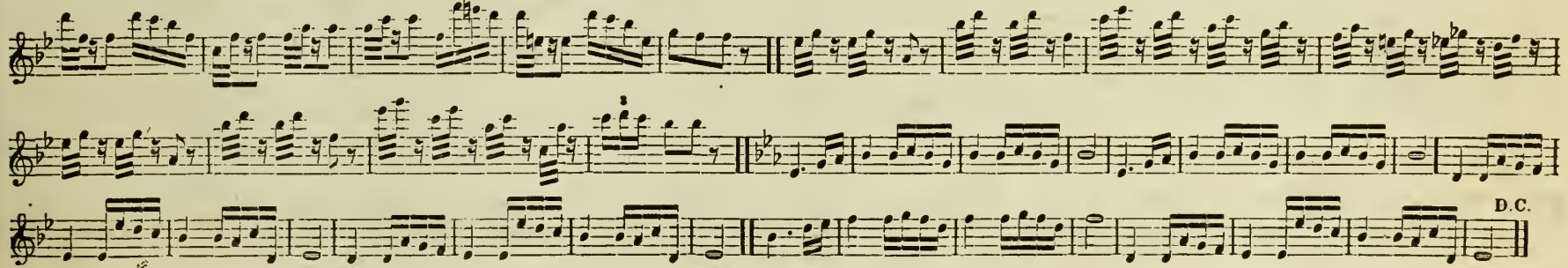
No. 1. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.



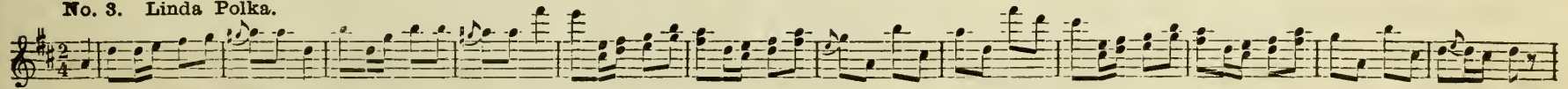
No. 2. La Mont Blanc.



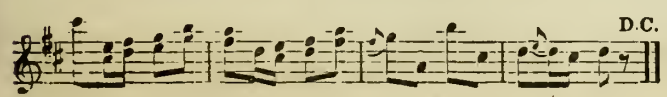
No. 2. First 2 forward and back, give right hands round to place; first 4 polka; sides polka. Others same.



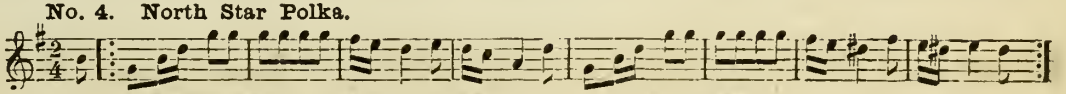
No. 3. Linda Polka.



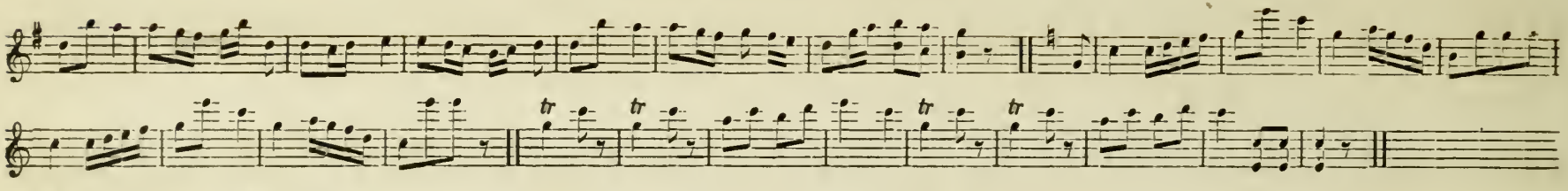
No. 3. 1st couple polka inside the set; grand right and left half round; polka to place. 4 times.



No. 4. North Star Polka.



No. 4. All take hands forward and back, ladies pass to right: all polka. 4 times

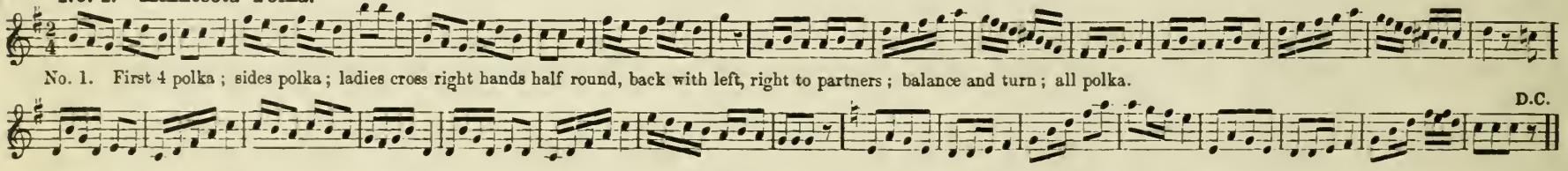


No. 5. Sultan's Polka.

No. 5. First 4 polka ; sides polka ; all polka round the hall.

STAR POLKA QUADRILLE.

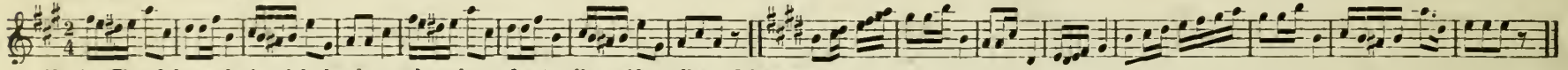
No. 1. Minnesota Polka.



No. 1. First 4 polka ; sides polka ; ladies cross right hands half round, back with left, right to partners ; balance and turn ; all polka.

D.C.

No. 2. Lion Polka.

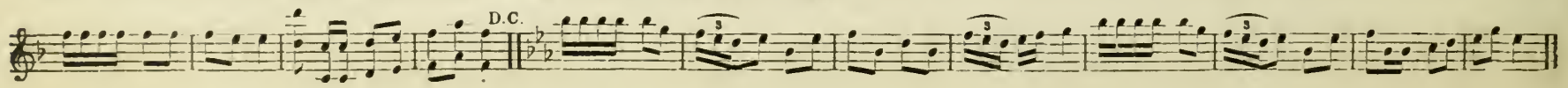


No. 2. First 2 forward, give right hands round to place ; 1st 4 polka ; sides polka. Others same.

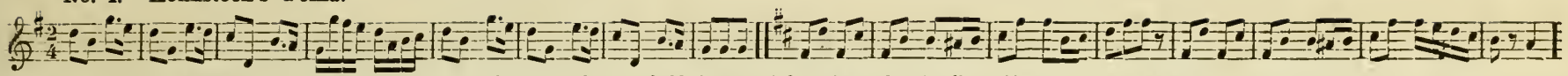
No. 3. Willie's Polka.

No. 3. 1st couple polka inside the set ; grand right and left half round ; polka to place. 4 times.

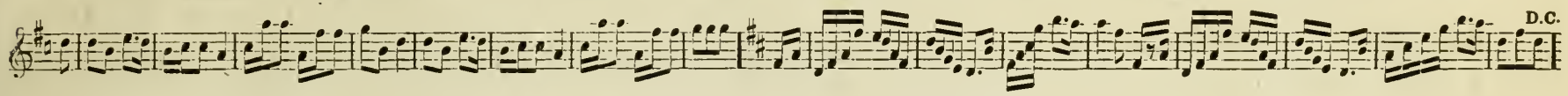
D.C.



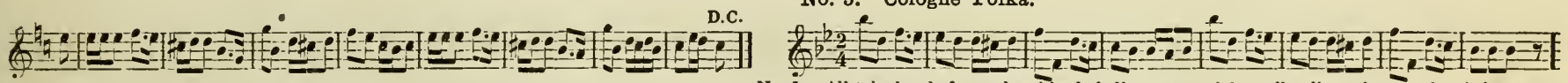
No. 4. Hohnstock's Polka.



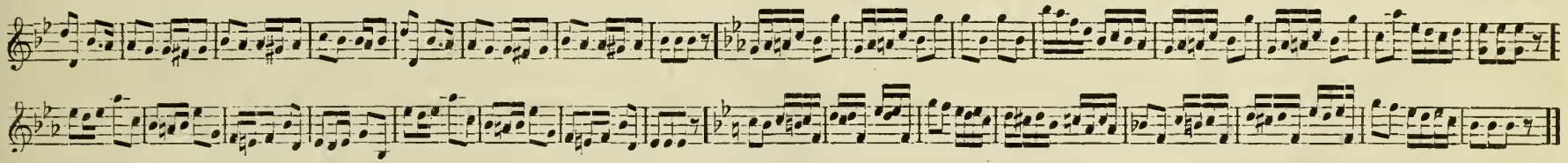
No. 4. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.



No. 5. Cologne Polka.

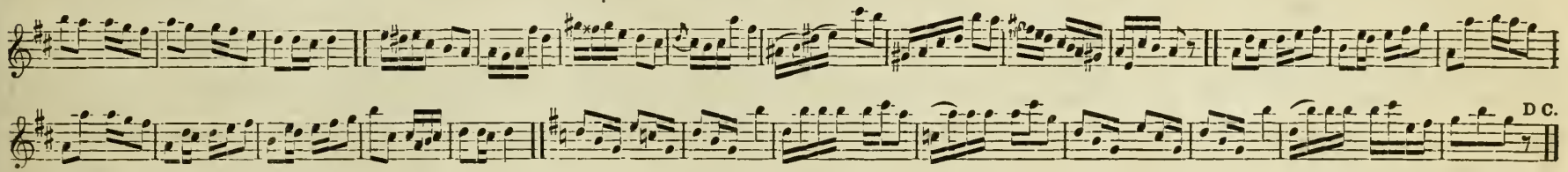


No. 5. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.

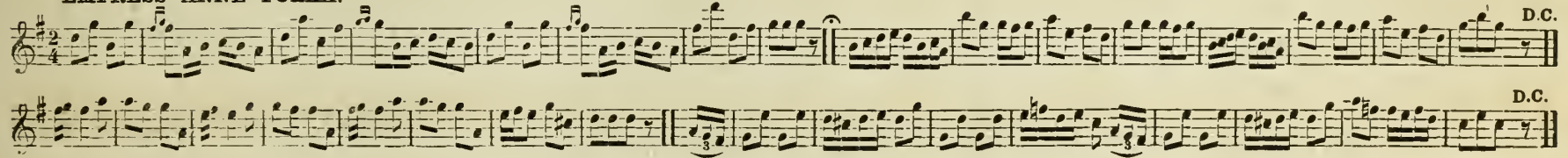


No. 6. Elfin Polka.

No. 6. 1st and 2d couples polka; 2d and 3d; 3d and 4th; 4th and 1st: all polka round the hall.

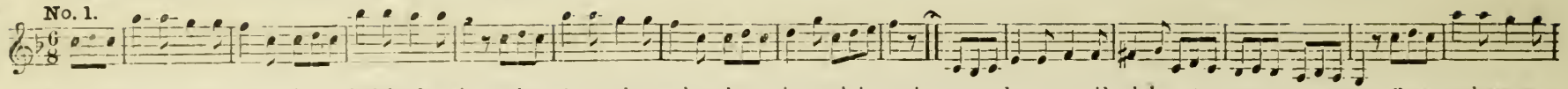


EMPRESS ANNE POLKA.

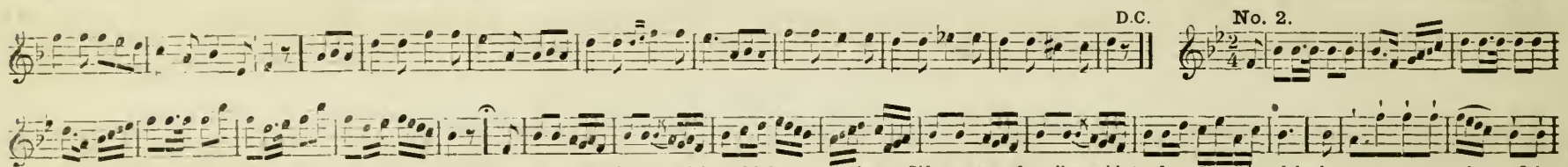


JULLIEN POLKA.

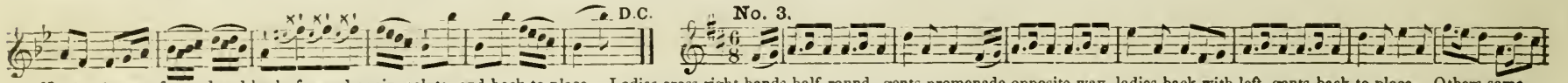
THE ORIGINAL LANCER'S QUADRILLES.



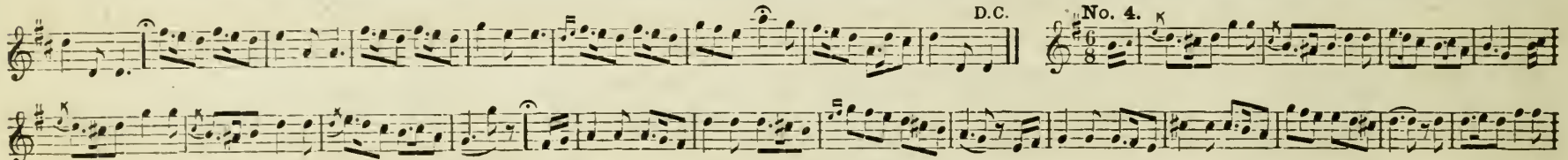
No. 1. First two forward and back, give both hands, swing to place; 1st couple pass through opposite couple in crossing over, and return outside; balance to corners, turn partners. Other couples same.



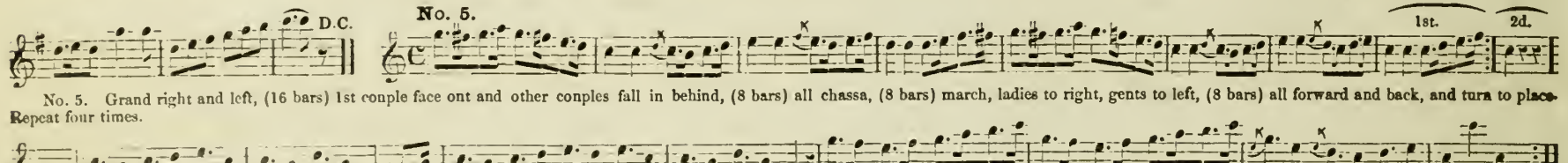
No. 2. 1st couple forward and back, leave lady in front of opposite couple; chassa to right and left, turn to place. Sides separate form lines with 1st four, forward and back, turn partners to place. Other couples same. *N. B. 1st and 2d time sides separate, 3d and 4th time top and bottom separate.*



No. 3. 1st two forward and back, forward again, salute, and back to place. Ladies cross right hands half round, gents promenade opposite way, ladies back with left, gents back to place. Others same.

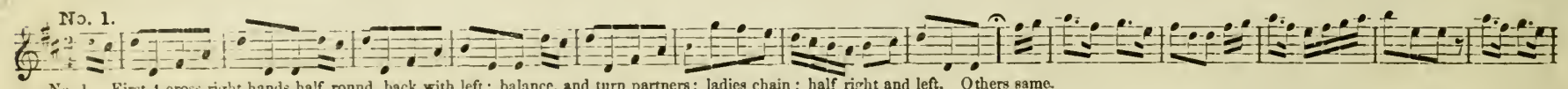


No. 4. 1st couple lead to right, salute, turn to opposite, salute, turn partner to place, 1st four right and left. Others same.

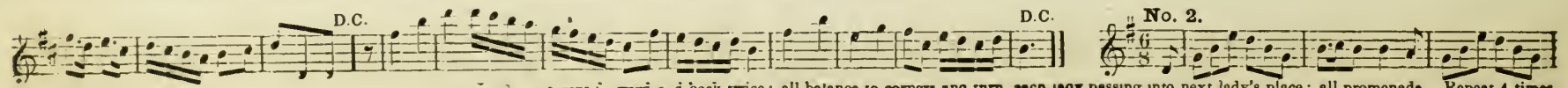


No. 5. Grand right and left, (16 bars) 1st couple face out and other couples fall in behind, (8 bars) all chassa, (8 bars) march, ladies to right, gents to left, (8 bars) all forward and back, and turn to place. Repeat four times.

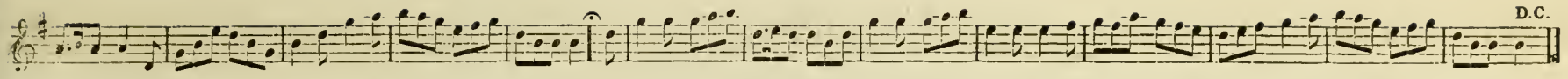
CALEDONIAN QUADRILLES.

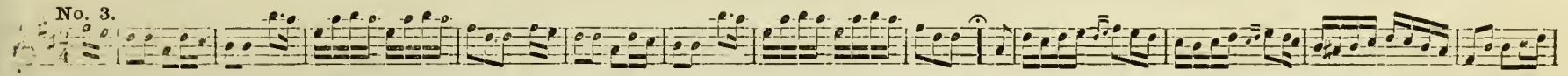


No. 1. First 4 cross right hands half round, back with left; balance, and turn partners; ladies chain; half right and left. Others same.

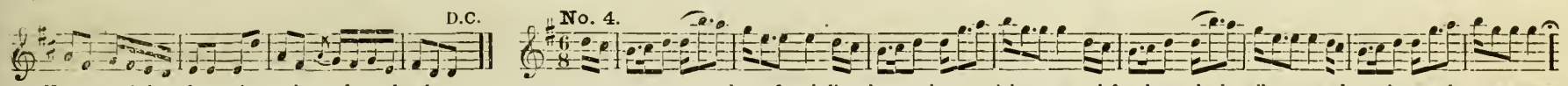


No. 2. 1st gent forward and back twice: all balance to corners and turn, each lady passing into next lady's place; all promenade. Repeat 4 times.

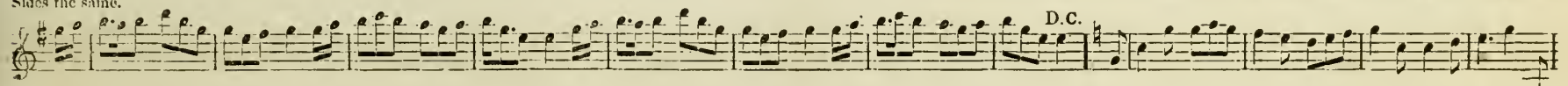




No. 3. 1st two forward and back twice; 1st couple pass between opposite couple in crossing over, and return outside; balance to corners and turn partners; all join hands and forward and back twice. Repeat four times.

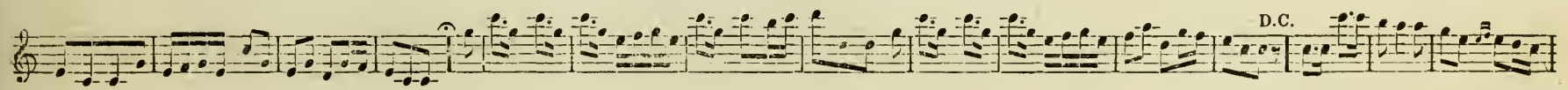


No. 4. 1st lady and opposite gentleman forward and stop; partners same; turn partners to place; four ladies change places to right, gents to left; change back; all promenade to places and turn partners. Sides the same.



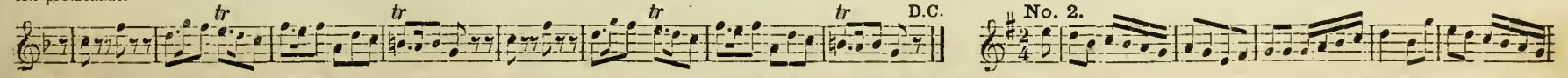
No. 5. 1st couple promenade inside the set; ladies all forward to centre, give right hands round and back to place; gents same.

No. 6. All balance and turn; grand right and left half round; promenade to places and turn partners; all chassa. Repeat 4 times. After 4th time all promenade.

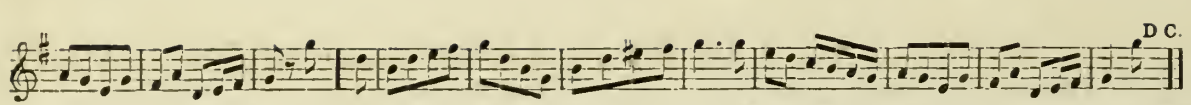


HIBERNIAN QUADRILLES.

No. 1. Eight hands round; balance to corners and turn partners; grand right and left; ladies cross right hands half round; back with left, right to partner; balance and turn partners; ladies grand chain; All promenade.

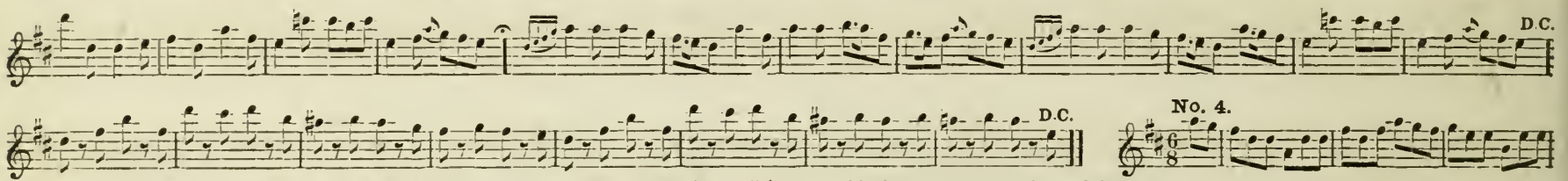


No 2. 1st couple lead to right, 4 hands round; cross right hands half round with next couple, back with left; ladies chain with next, turn partner in centre; 6 hands round. Others same.



No. 3.

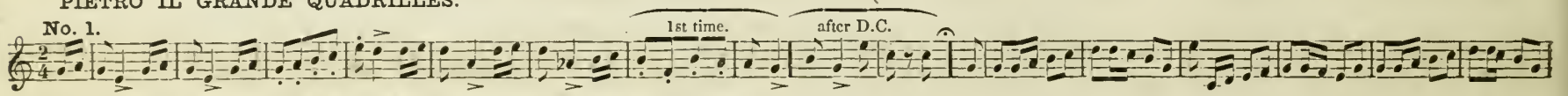
No. 3. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same.



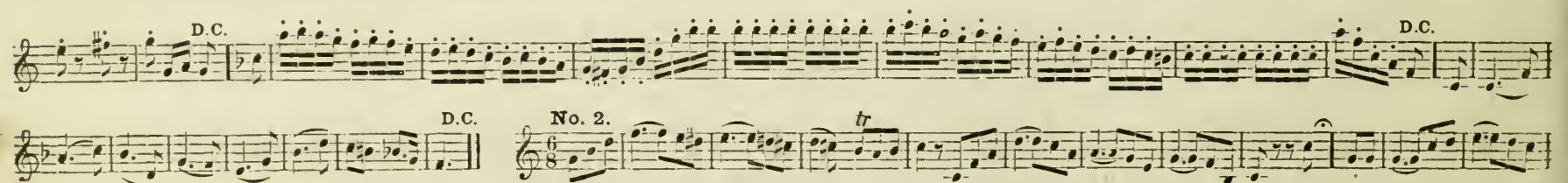
No. 4. First 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; all forward and back, turn partners to place. Sides same.

No. 5. Ladies all balance to right and turn; all promenade with same. Repeat 3 times. All chassa; grand right and left; ladies grand chain; all promenade.

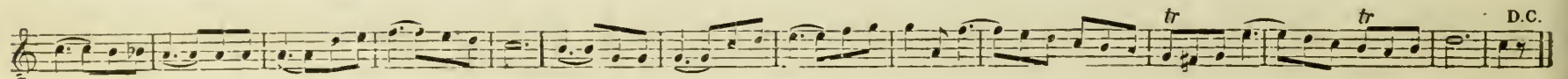
PIETRO IL GRANDE QUADRILLES.

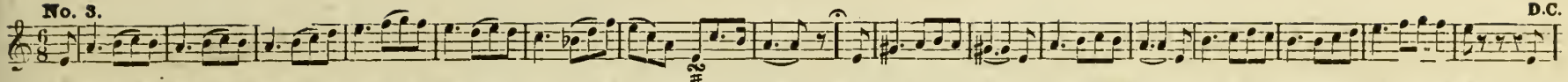


No. 1. 1st four right and left; balance; ladies' grand chain; all promenade. Sides same.

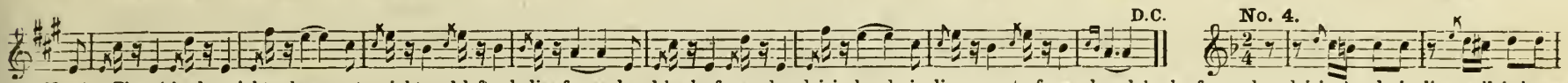


No 2. 1st two forward and back, give right hand round to place; ladies half chain, half promenade; half chain, half promenade; forward 4, turn to place. Others same.

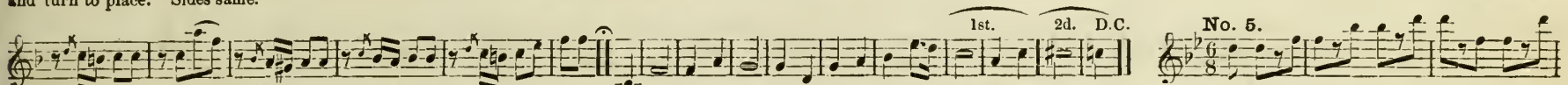




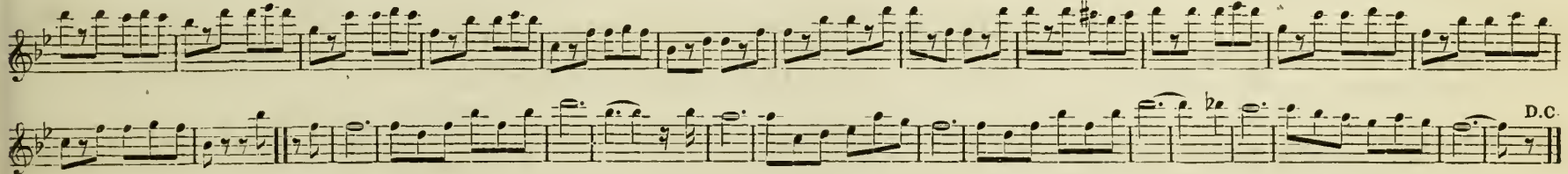
No. 3. First 4 forward and back, half right and left; right and left with right hand couple; ladies chain with left hand couple; forward 4, four hands round to place. Sides same.



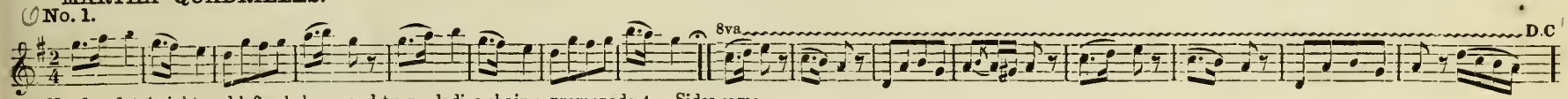
No. 4. First 4 lead to right, chassa out; right and left; ladies forward and back, forward and join hands in line; gents forward and back, forward and join hands in line; all balance and turn to place. Sides same.



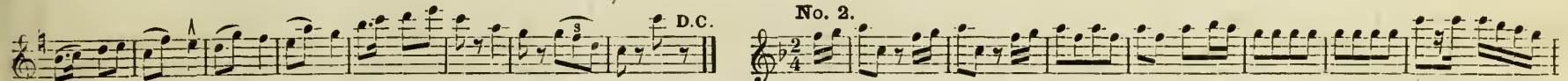
No. 5. 1st 4 forward and back, half right and left; lead to right, 4 hands round to place; right and left same; ladies chain same; all promenade. Sides same.



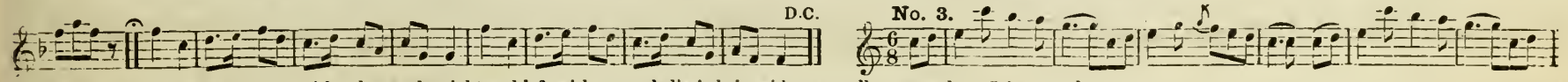
MARTHA QUADRILLES.



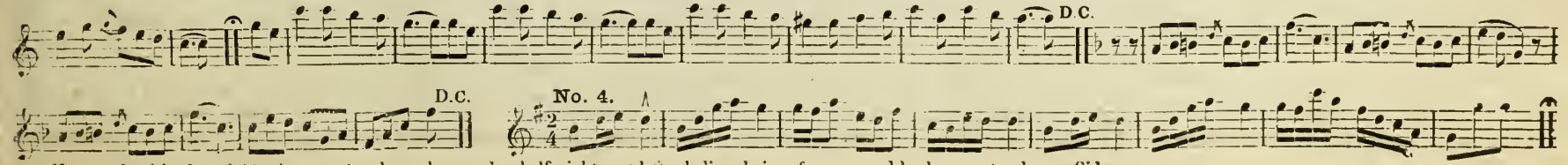
No. 1. 1st 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.



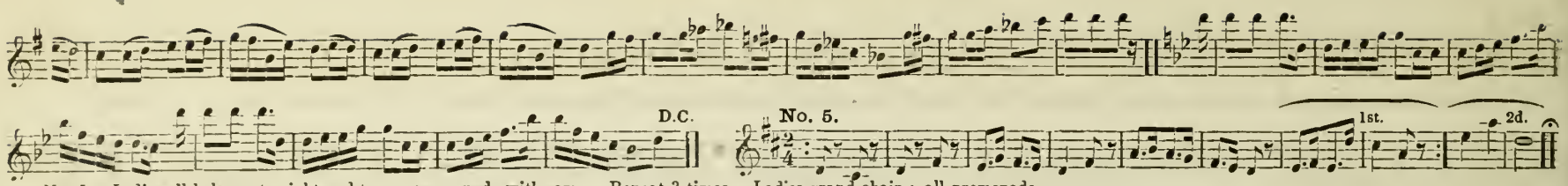
No. 2. 1st 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents join hands, chassa across, ladies outside; for'd and back, turn to place. Others same.



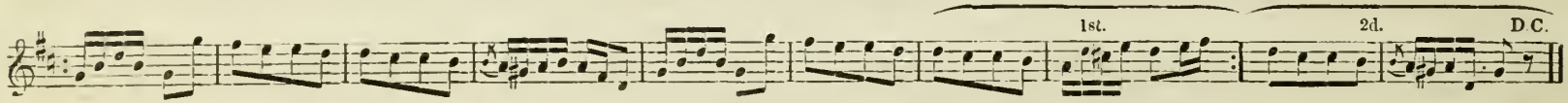
No 3. 1st couple lead to right, 4 hands round; right and left with next; ladies' chain with next; all promenade. Other couples same.



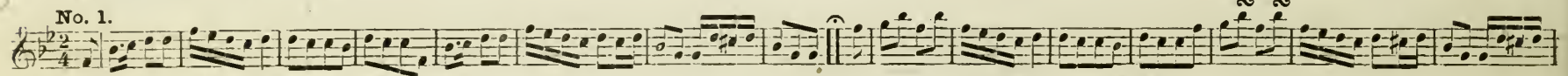
No. 4. 1st 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; forward and back, turn to place. Sides same.



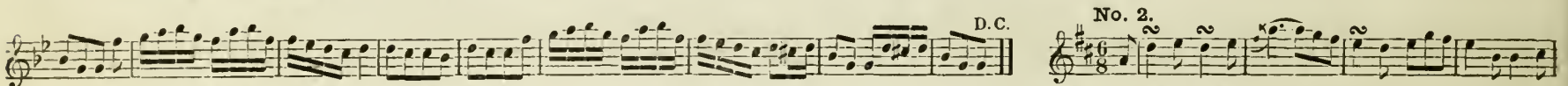
No. 5. Ladies all balance to right and turn ; promenade with same. Repeat 3 times. Ladies grand chain ; all promenade.



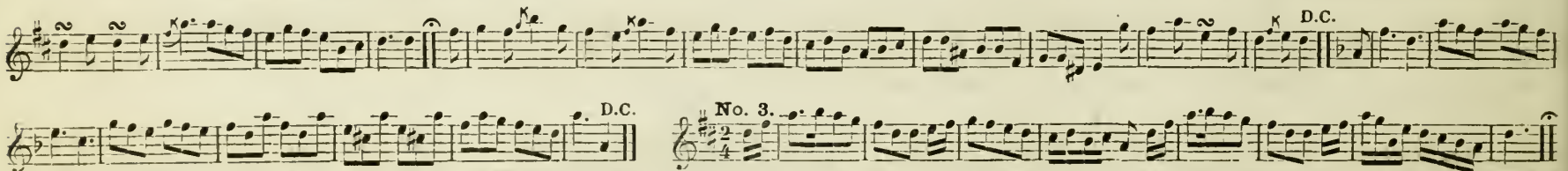
CALEDONIA QUADRILLES.



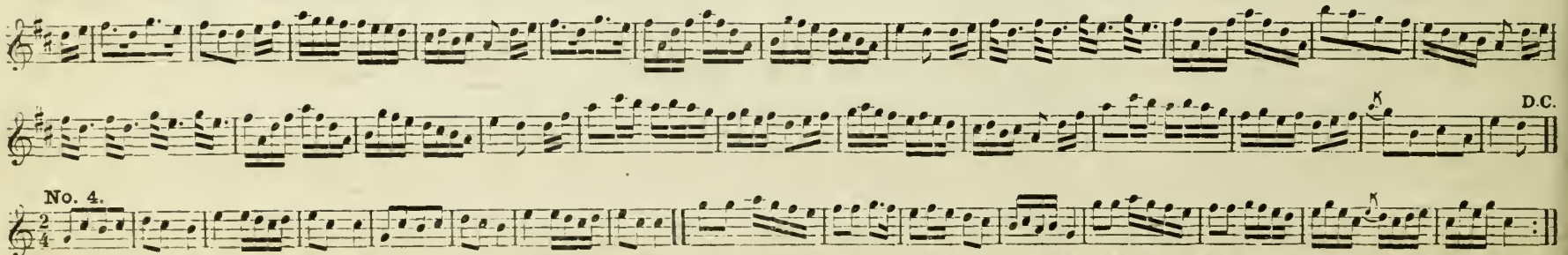
No. 1. First 4 cross right hands half round, back with left ; balance, and turn partners ; ladies chain ; half right and left. Others same.



No. 2. 1st gent forward and back twice ; all balance to corners and turn, each lady passing into next lady's place ; all promenade. Repeat 4 times.

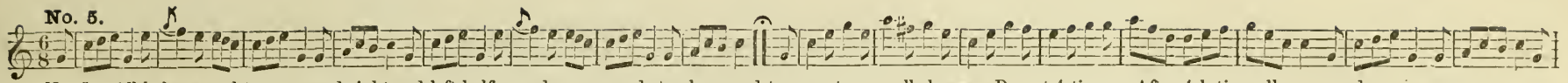


No. 3. 1st two forward and back twice ; 1st couple pass between opposite couple in crossing over, and return outside ; balance to corners and turn partners ; all join hands and forward and back twice. Repeat four times.

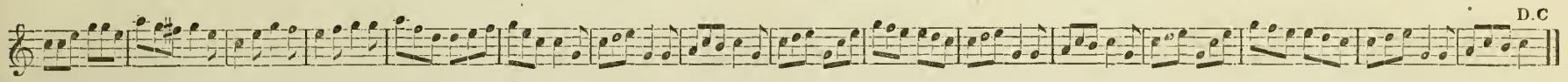


No. 4. 1st lady and opposite gentleman forward and stop ; partners same ; turn partners to place ; four ladies change places to right, gents to left ; change back ; all promenade to places and turn partners sides the same.

No. 5.

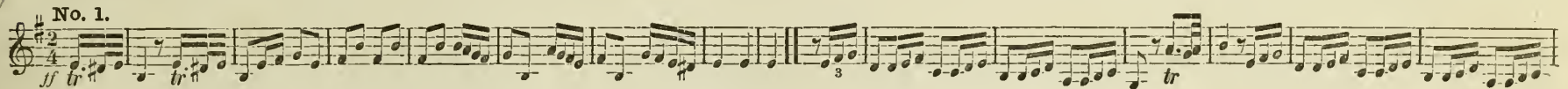


No. 5. All balance and turn; grand right and left half round; promenade to places and turn partners; all chassa. Repeat 4 times. After 4th time all promenade.

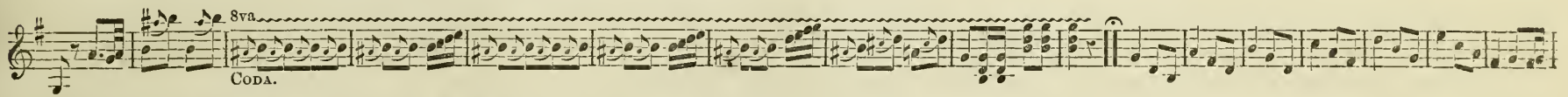


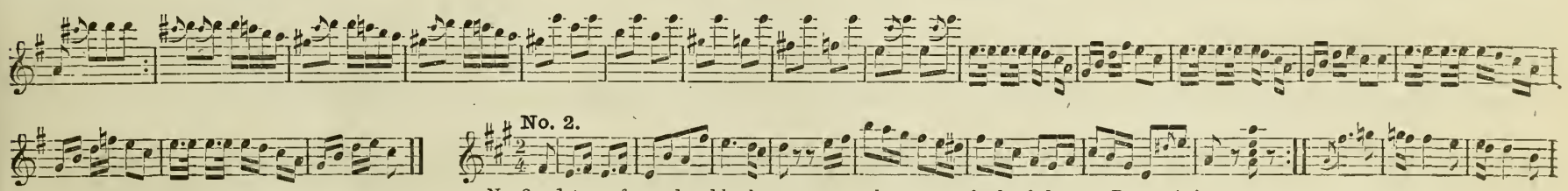
TROVATORE QUADRILLES.

No. 1.

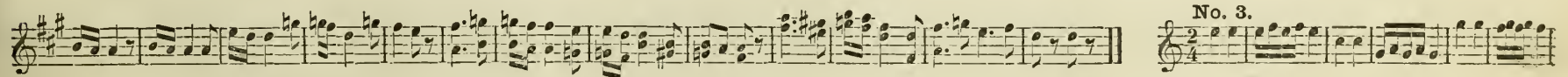


No. 1. 1st four right and left; balance; ladies' chain; all promenade; grand right and left. Sides same.

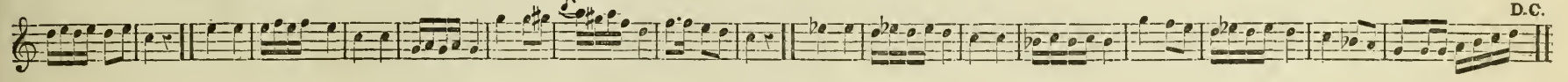




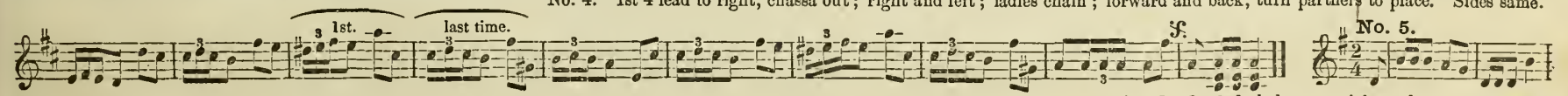
No. 2. 1st two forward and back, cross over; chassa, cross back; balance. Repeat 4 times.



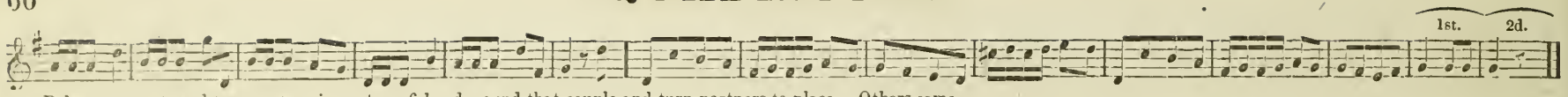
No. 3. 1st two give right hands, cross over, left hands back on a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.



No. 4. 1st 4 lead to right, chassa out; right and left; ladies chain; forward and back, turn partners to place. Sides same.

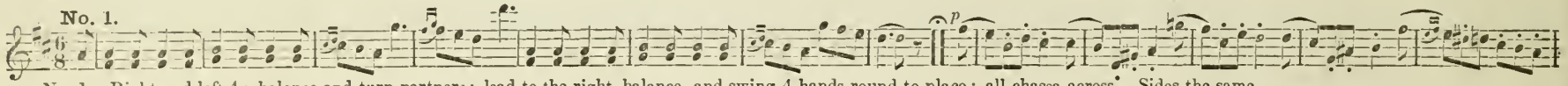


No. 5. 1st lady balance to right and turn next gent;



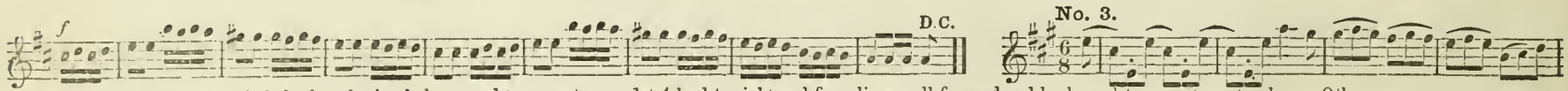
Balance to next, and turn partner in centre; 6 hands round that couple and turn partners to place. Others same.

ROMANOFF QUADRILLES. LABITZKY.



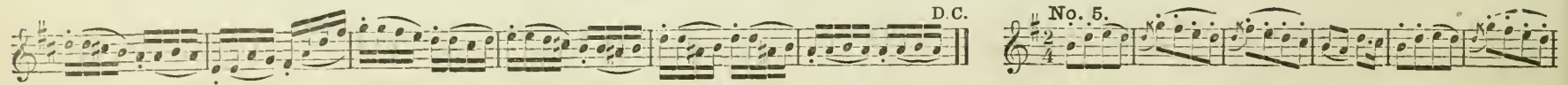
No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing 4 hands round to place; all chassa across. Sides the same.

No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.



No. 3. Forward and back 2, back to back; balance and turn partners; 1st 4 lead to right and form lines; all forward and back, and turn partners to place. Others same.

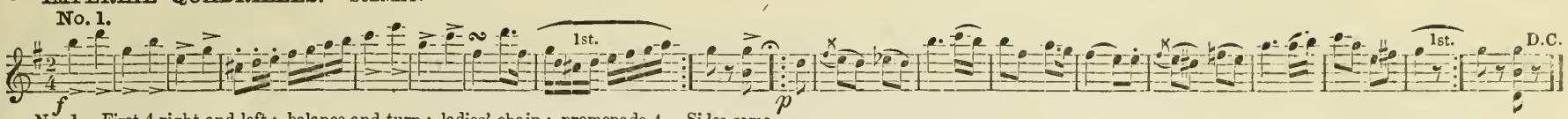
No. 4. 1st couple balance right hand couple, balance next couple; right and left with next couple; 4 ladies chain; all promenade. Others same.



No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.

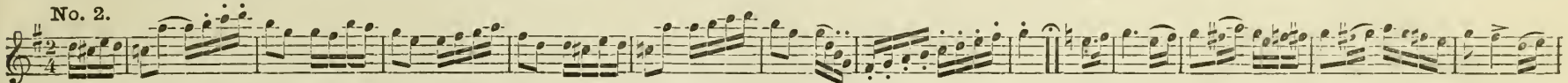
IMPERIAL QUADRILLES. Schnapp.

No. 1.



No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.

No. 2.

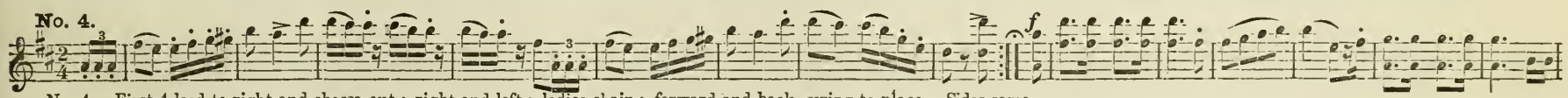


No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.

No. 3.

No. 3. First 2 give right hand, cross over, back with left and form line; balance, half promenade; ladies chain; forward and back, half right and left to place. Others same.

No. 4.

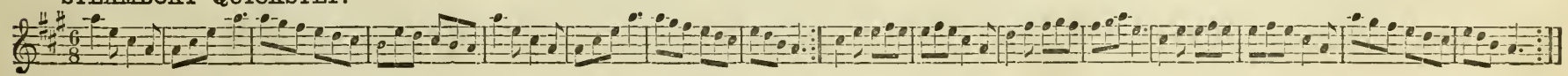


No. 4. First 4 lead to right and chassa out; right and left; ladies chain; forward and back, swing to place. Sides same.

No. 5.

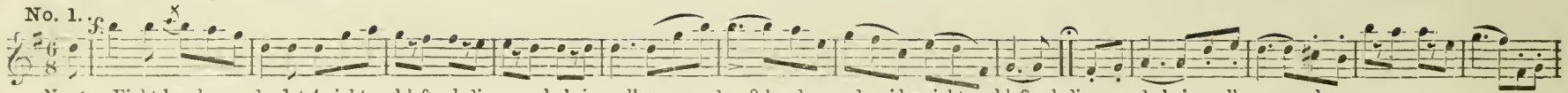
No. 5. 1st couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others same.

STEAMBOAT QUICKSTEP.

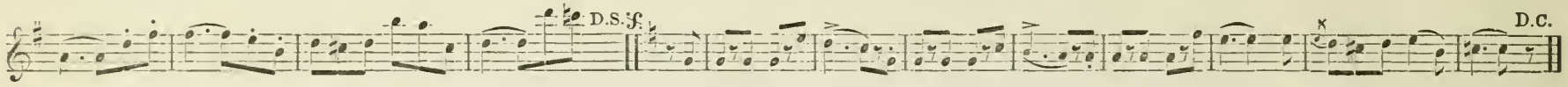


MONTREAL QUADRILLES.

No. 1.



No. 1. Eight hands round ; 1st 4 right and left ; ladies grand chain ; all promenade ; 8 hands round ; sides right and left ; ladies grand chain ; all promenade.



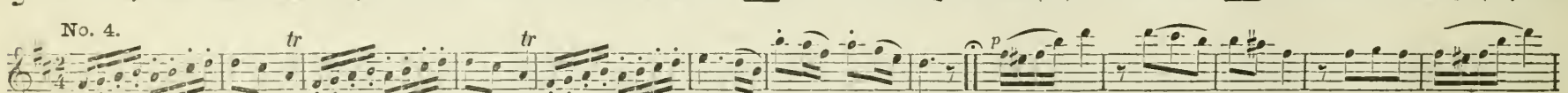
No. 2.

No. 2. First 2 forward and back, cross over ; 2 ladies join hands and chassa across, gents outside ; gents same ; forward 4, and turn partners to place. Others same.

No. 3.

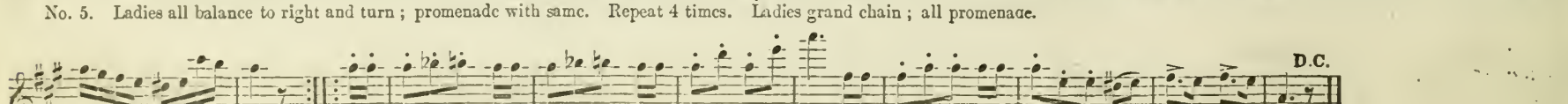
No. 3. First 4 forward and back, half right and left ; right and left with right hand couples ; ladies chain with left hand couples ; forward 4, and four hands round to place. Sides same.

No. 4.

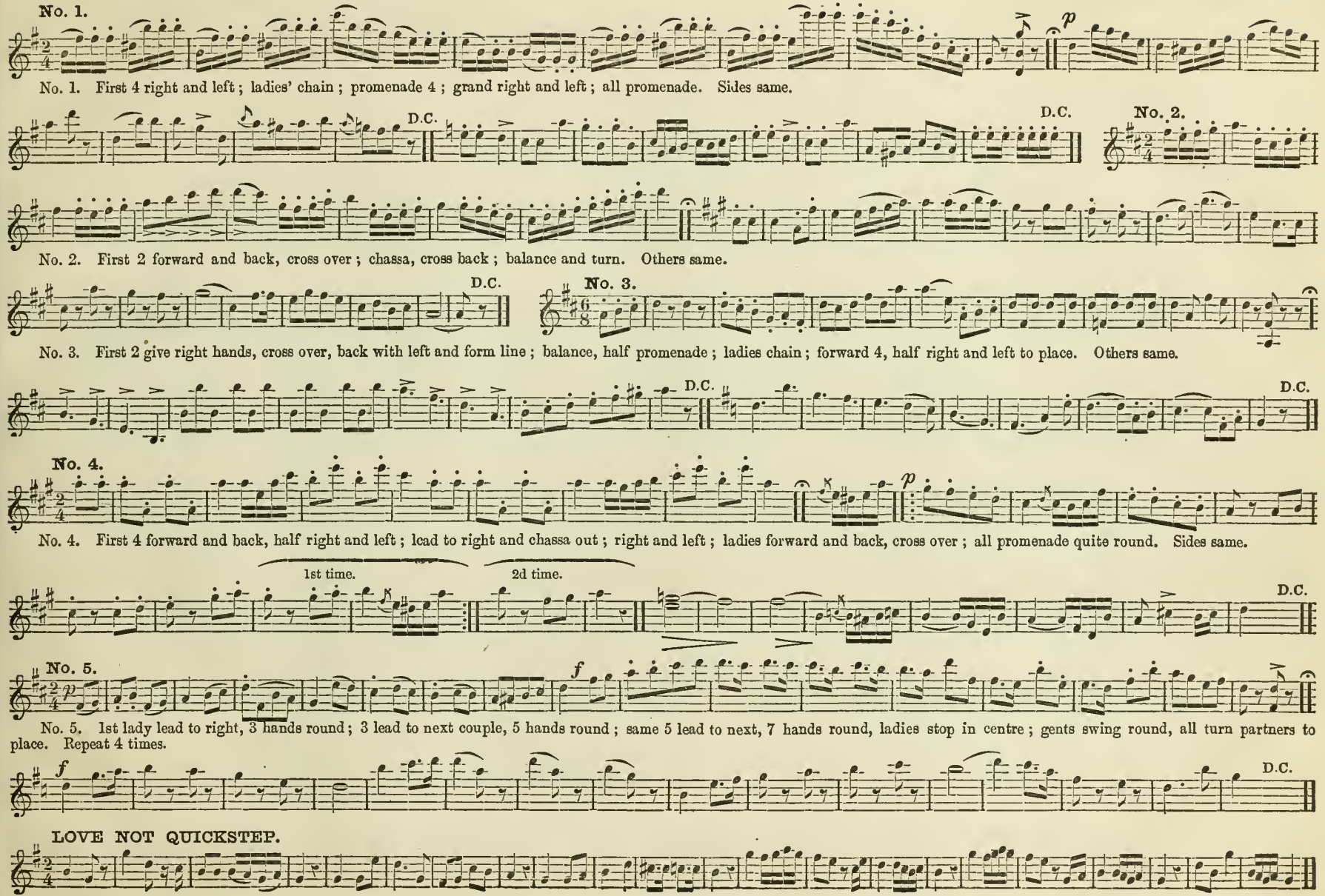


No. 4. First 4 lead to right, chassa out ; chassa by couples, half right and left ; ladies chain ; forward and back, and turn partners to place. Sides same.

No. 5. Ladies all balance to right and turn ; promenade with same. Repeat 4 times. Ladies grand chain ; all promenade.



ROYAL HORSE GUARD QUADRILLES.

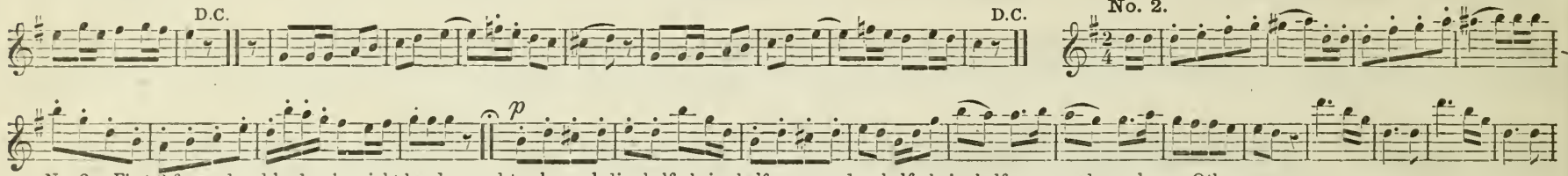

No. 1.
p
No. 1. First 4 right and left; ladies' chain; promenade 4; grand right and left; all promenade. Sides same.
D.C.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.
D.C.
No. 3.
No. 3. First 2 give right hands, cross over, back with left and form line; balance, half promenade; ladies chain; forward 4, half right and left to place. Others same.
D.C.
D.C.
No. 4.
p
No. 4. First 4 forward and back, half right and left; lead to right and chassa out; right and left; ladies forward and back, cross over; all promenade quite round. Sides same.
1st time.
2d time.
D.C.
No. 5.
p
f
No. 5. 1st lady lead to right, 3 hands round; 3 lead to next couple, 5 hands round; same 5 lead to next, 7 hands round, ladies stop in centre; gents swing round, all turn partners to place. Repeat 4 times.
f
D.C.

LOVE NOT QUICKSTEP.

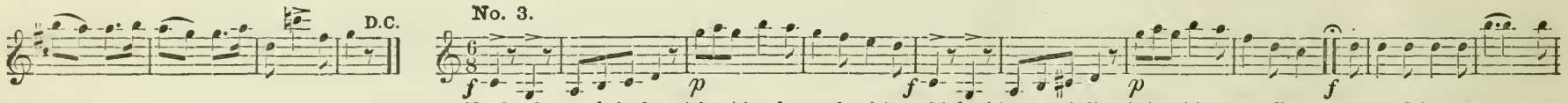
CRESCENT HILL QUADRILLES.

No. 1.

No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.

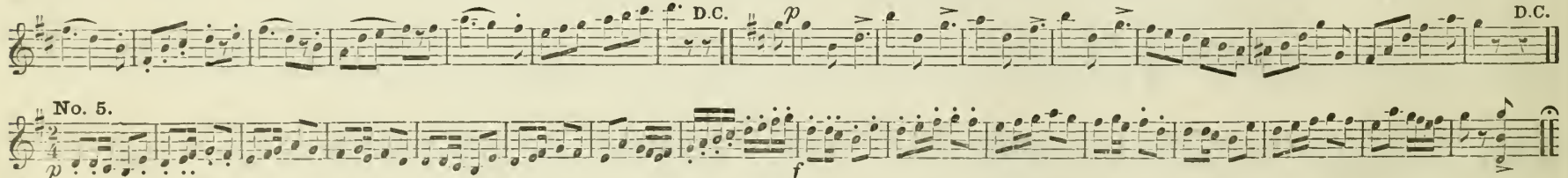


No. 2. First 2 forward and back, give right hands round to place; ladies half chain, half promenade; half chain, half promenade to place. Others same.

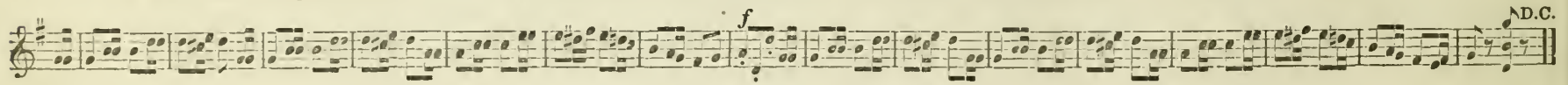


No. 3. 1st couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others same.

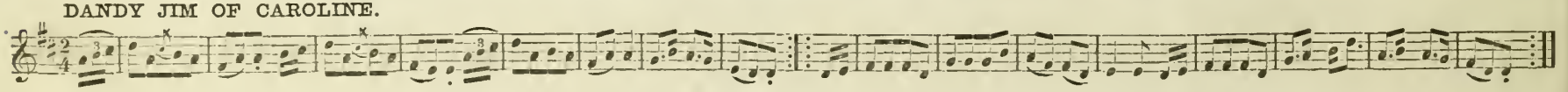
No. 4. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same. *N. B.* *1st and 2d times swing between sides, 3d and 4th times between 1st four.*



No. 5. Ladies all balance to right and turn; to next, and so on to partners; ladies grand chain; all promenade; grand right and left; 8 hands round.



DANDY JIM OF CAROLINE.



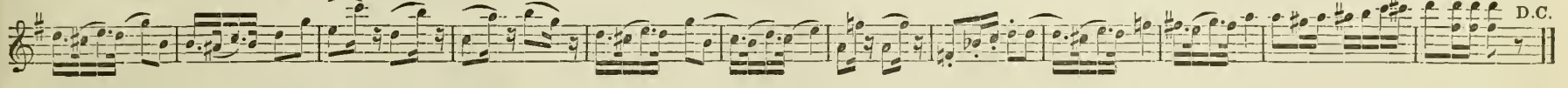
TEUTONIA QUADRILLES.

No. 1.

No. 1. First 4 right and left; balance; ladies chain; all promenade. Sides same.

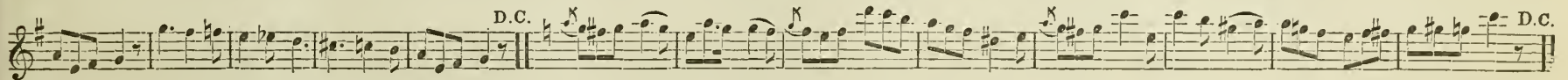
No. 2.

No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents join hands, chassa across, ladies outside; forward 4, turn to place. Others same.



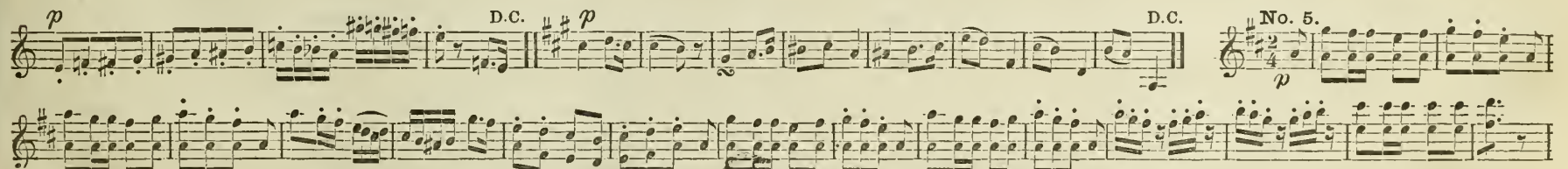
No. 3.

No. 3. 1st couple forward and back, leave lady opposite; forward 3, four hands half round; ladies chain; forward and back, half right and left to place. Others same.

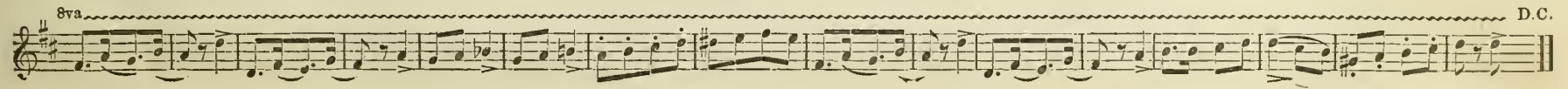


No. 4.

No. 4. Grand right and left; all chassa; ladies cross right hands half round, back with left; right to partner, balance and turn partners; ladies grand chain; all promenade.

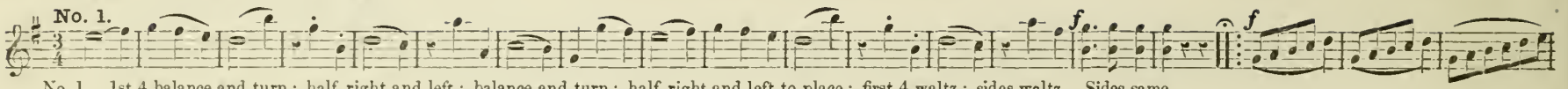


No. 5. 1st couple lead to right, 4 hands round; cross right hands half round with next, back with left; ladies chain with next, turn partner in centre; 6 hands round, turn partners to place. Others same.

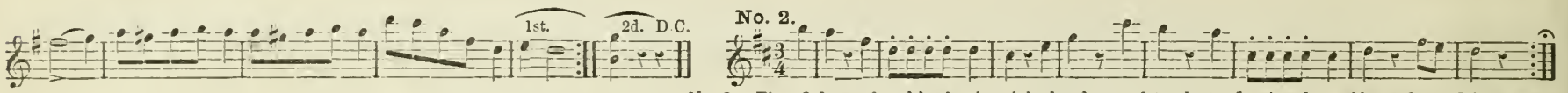


OPERA WALTZ QUADRILLE.

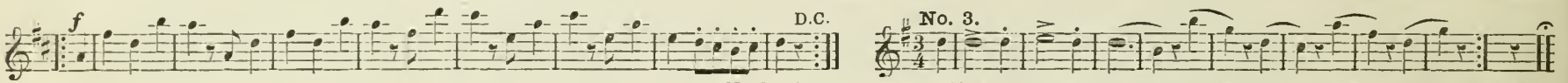
No. 1.



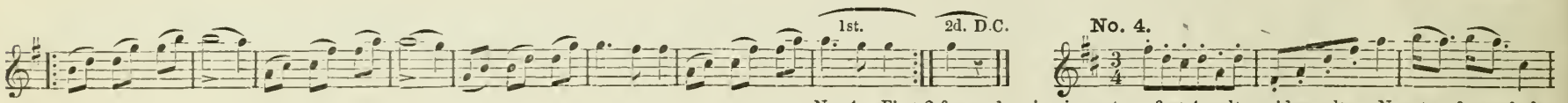
No. 1. 1st 4 balance and turn; half right and left: balance and turn; half right and left to place; first 4 waltz; sides waltz. Sides same.



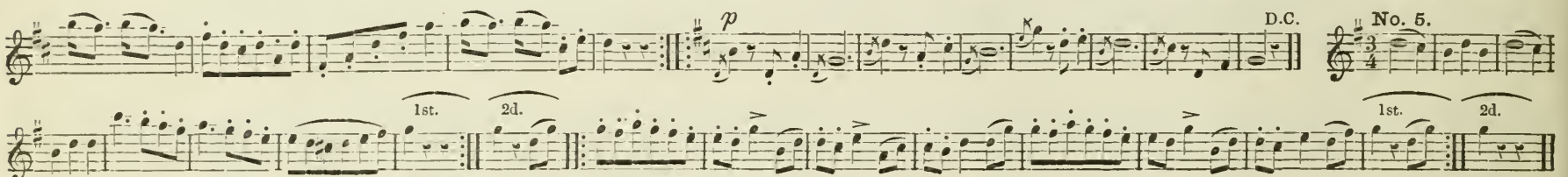
No. 2. First 2 forward and back, give right hands round to place; 1st 4 waltz; sides waltz. Others same.



No. 3. 1st couple waltz inside the set; grand right and left half round; waltz to place. Others same.

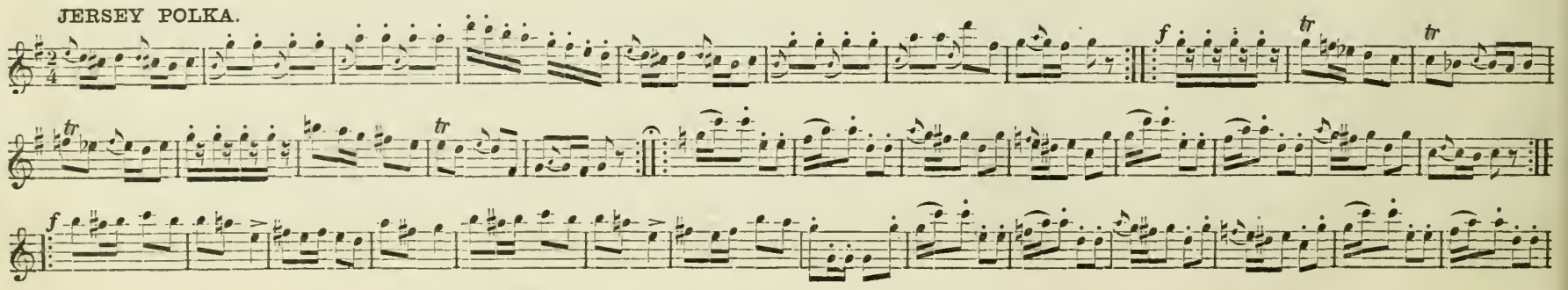


No. 4. First 2 forward, swing in centre; first 4 waltz; sides waltz. Next two forward, &c.

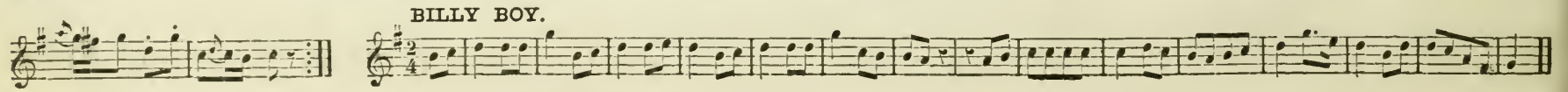


No. 5. All take hands forward and back, ladies pass to right; all waltz round in a large circle. Repeat 4 times.

JERSEY POLKA.



BILLY BOY.

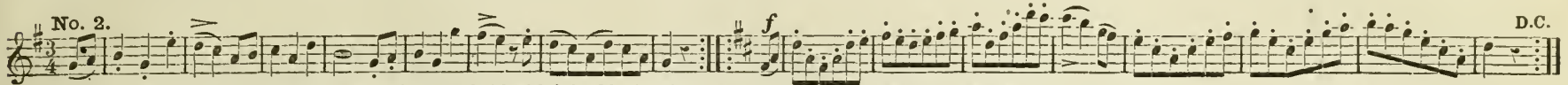


SPRITE WALTZ QUADRILLE.

No. 1.

No. 1. 1st couple waltz inside; grand right and left half round; waltz to place. Others same.

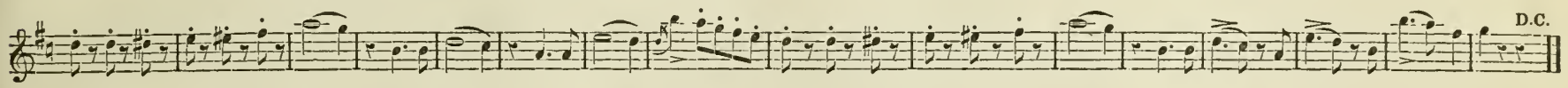
No. 2.



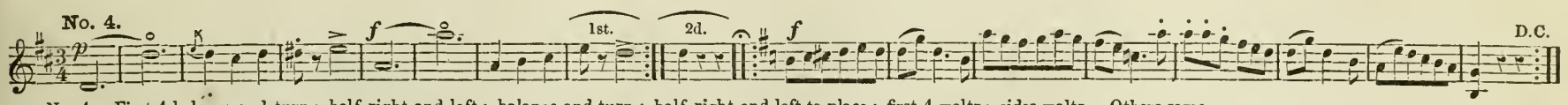
No. 2. 1st lady turn right hand gent with right hand, 2d with left, 3d with right, partner with left; all waltz. 4 times.

No. 3.

No. 3. All turn corners with right hands, partners with left; grand right and left half round; waltz to place. 4 times.

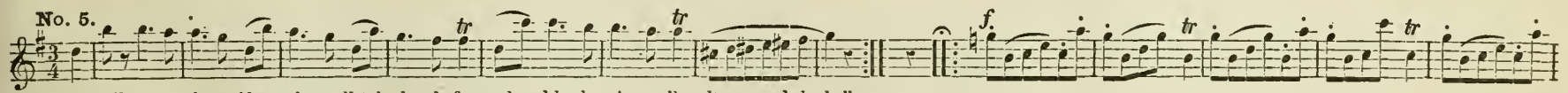


No. 4.



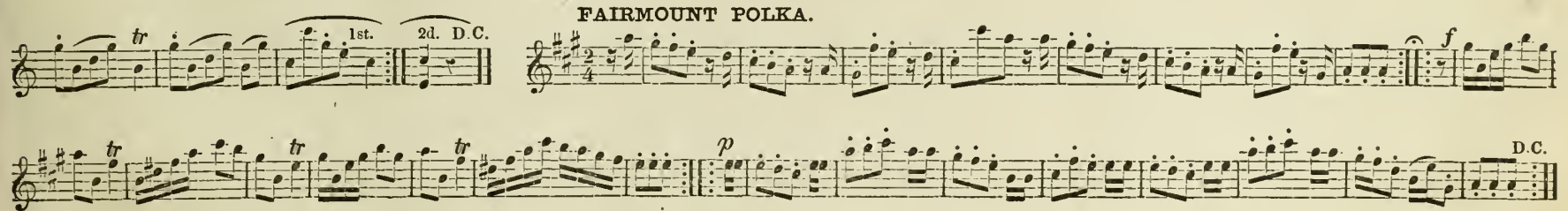
No. 4. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 waltz; sides waltz. Others same.

No. 5.

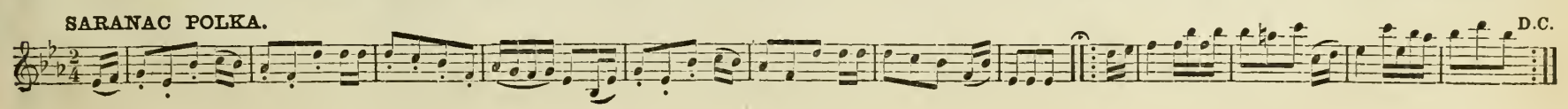


No. 5. First 4 waltz; sides waltz; all take hands forward and back twice; all waltz around the hall.

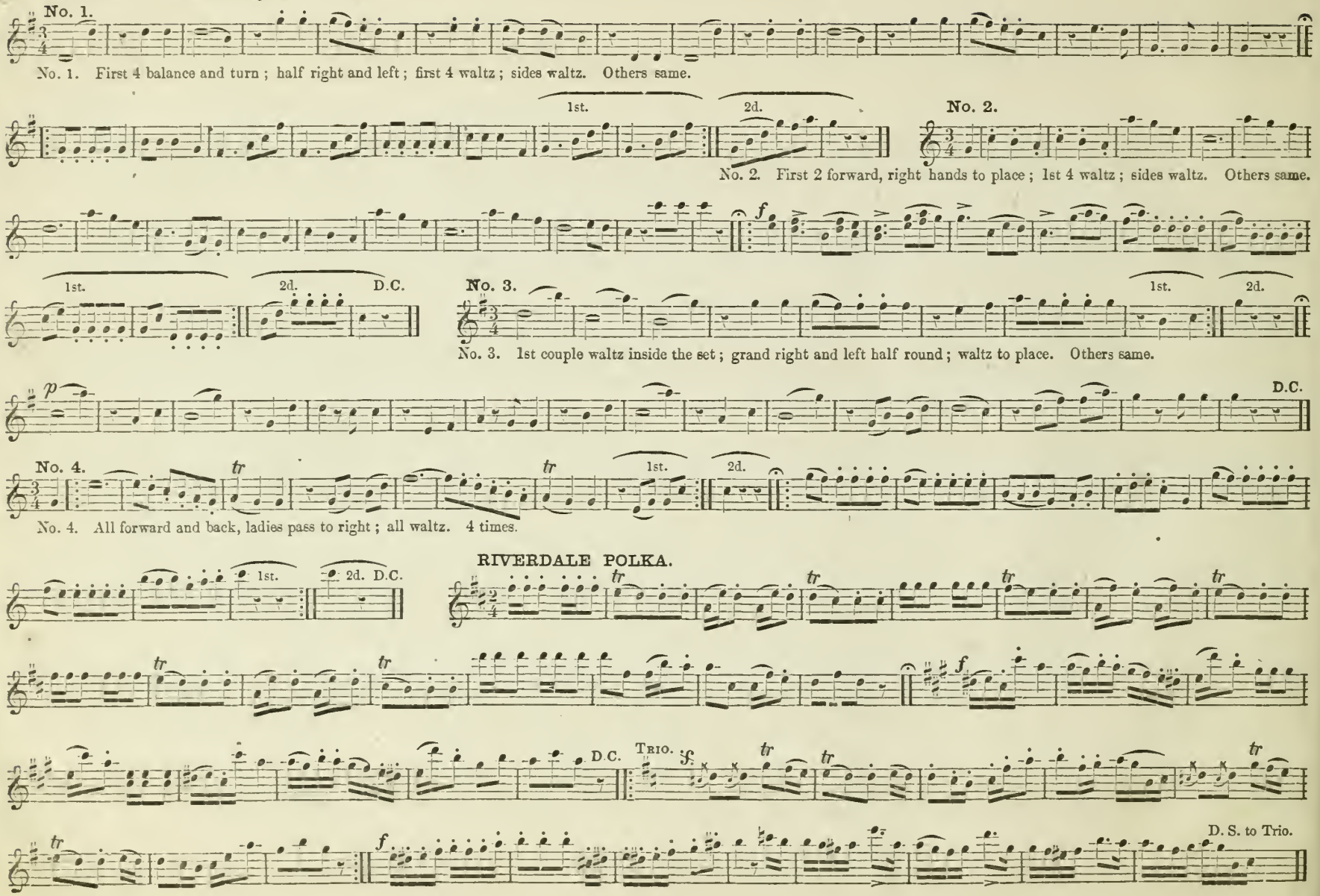
FAIRMOUNT POLKA.



SARANAC POLKA.



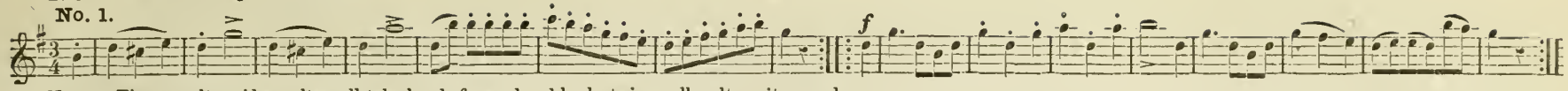
MANTELLO WALTZ QUADRILLE.


No. 1.
No. 1. First 4 balance and turn ; half right and left ; first 4 waltz ; sides waltz. Others same.
1st.
2d.
No. 2.
No. 2. First 2 forward, right hands to place ; 1st 4 waltz ; sides waltz. Others same.
f
1st.
2d.
D.C.
No. 3.
1st.
2d.
No. 3. 1st couple waltz inside the set ; grand right and left half round ; waltz to place. Others same.
p
D.C.
No. 4.
tr
1st.
2d.
No. 4. All forward and back, ladies pass to right ; all waltz. 4 times.

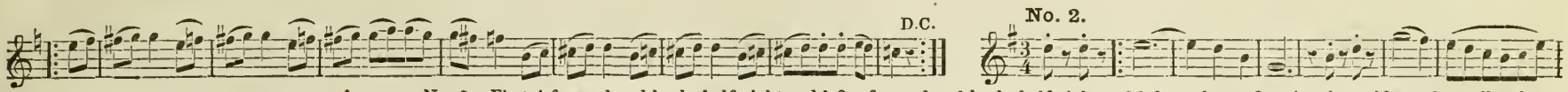
RIVERDALE POLKA.

TIGER WALTZ QUADRILLE.

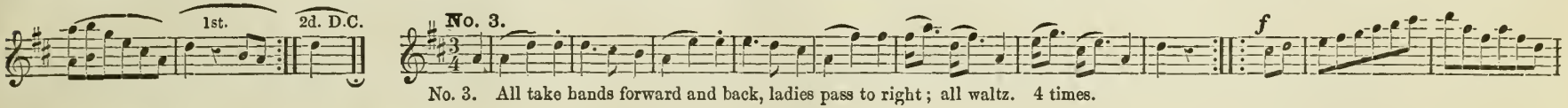
No. 1.



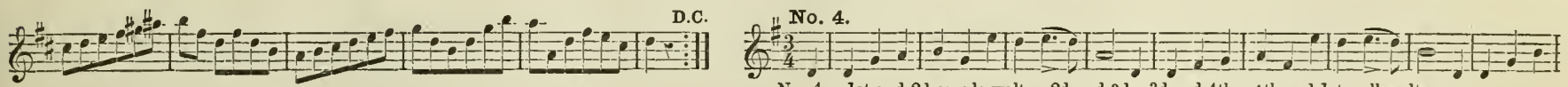
No. 1. First 4 waltz; sides waltz; all take hands forward and back, twice; all waltz quite round.



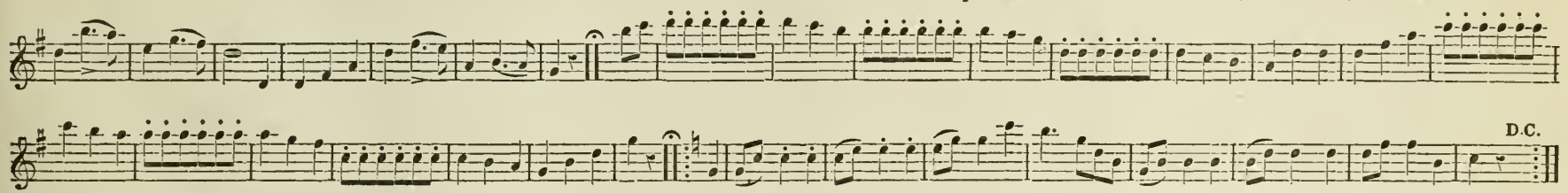
No. 2. First 4 forward and back, half right and left; forward and back, half right and left to place; first 4 waltz; sides waltz; all waltz.



No. 3. All take hands forward and back, ladies pass to right; all waltz. 4 times.

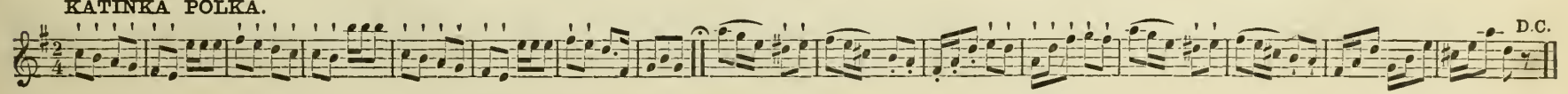


No. 4. 1st and 2d couple waltz; 2d and 3d; 3d and 4th; 4th and 1st; all waltz.



CATARACT POLKA.

KATINKA POLKA.



THE EMPIRE QUADRILLE.

NOTE.—These figures may be danced either "en colonne" or "en carré," like the Lancers. To execute the *Balance* properly, two slides or *glissades* must be given to the right, finishing with foot in front, and two slides to left—the hands being crossed. The lady to commence with left foot, the gent. with right.

The *Holubiec* is executed nearly in the same way as the *tour sur place* in the Mazurka Quadrille, not omitting the two Mazurka stamps, which give a character to the dance.

No. 1. Entre. The Germans. **Quadrille.**

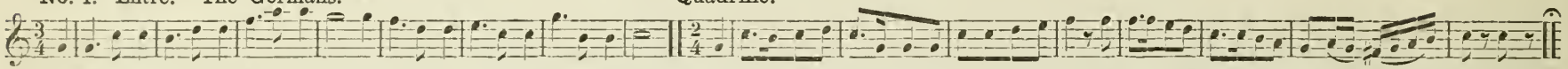
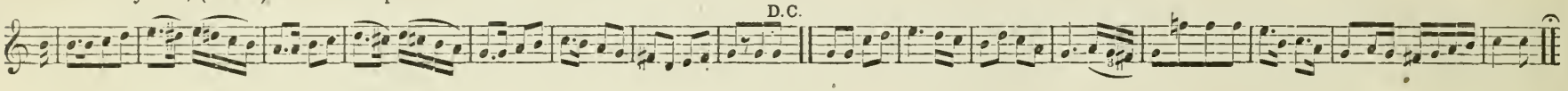


FIGURE 1st. "THE GERMANS."—First couple, with their left hands joined, advance; (4 bars.) The gent finishes with his right hand crossed over to the third, or opposite lady; both couples with hands crossed form a circle for a short time; the gents go to the opposite side with the other ladies, (4 bars.) Balance, (both couples with hands crossed, to right and left,) (4 bars.) Half Holubiec, both couples, (4 bars.) The first figure to be danced again by the third gent and his then partner, which brings them back to places, (8 bars.) Balance both couples, (4 bars.) Half Holubiec by both, (4 bars.) The sides repeat.

D.C.



No. 2. Entre. The Hungarians. **Quadrille.**

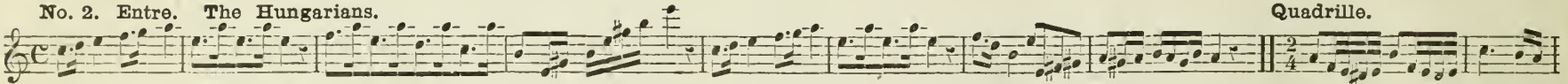
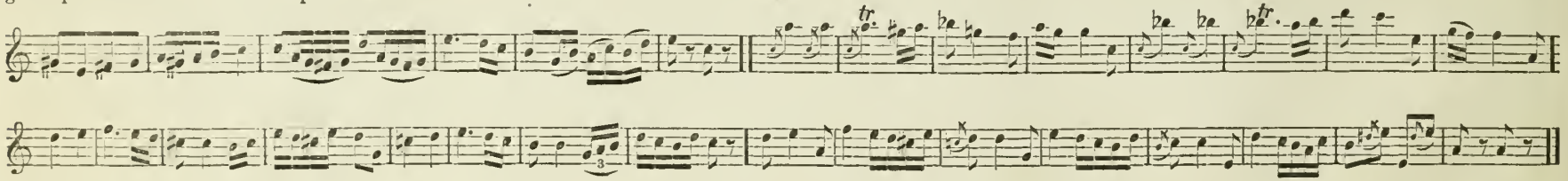


FIGURE 2d. "THE HUNGARIANS."—First lady, and opposite or third gent advance, and both turn, facing to the lady's right side, (4 bars.) The lady dances round the gent, (4 bars.) The gent dances round the lady, (4 bars.) Promenade, (which means that both are to describe a small circle, turning away from each other, and finish, facing each other,) (4 bars.) Balance, facing each other without joining hands, (4 bars.) Half Holubiec, finish, facing each other in the centre. (As this half Holubiec is being danced, the other couple advance to the middle of the set, taking their own partners' hands, (4 bars.) Both couples turn their backs to each other, and dance to their places, (4 bars.) Half Holubiec, both couples, (4 bars.) The third lady and first gent repeat the entire. The side couples the same.



No. 3. Entre. The Polanders. **Quadrille.**

FIGURE 3d. "THE POLANDERS."—The first lady and opposite gent advance and entwine, (4 bars.) Balance so entwined, (4 bars.) The lady dances round at the back of the gentleman and under his right arm, (4 bars.) Half Holubiec, (4 bars.) These two advance to their own places and take their own partners, entwining the arms as before, (4 bars.) Both couples balance so entwined, (4 bars.) The ladies pass round, back under the gents' right arms behind them, (4 bars.) Both couples half Holubiec, (4 bars.) The third lady and first gent the whole of the same. The side couples repeat.

No. 4. Entre. The Italians. **Quadrille.**

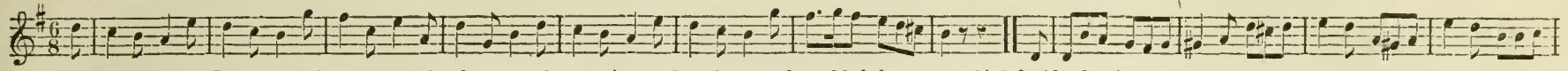
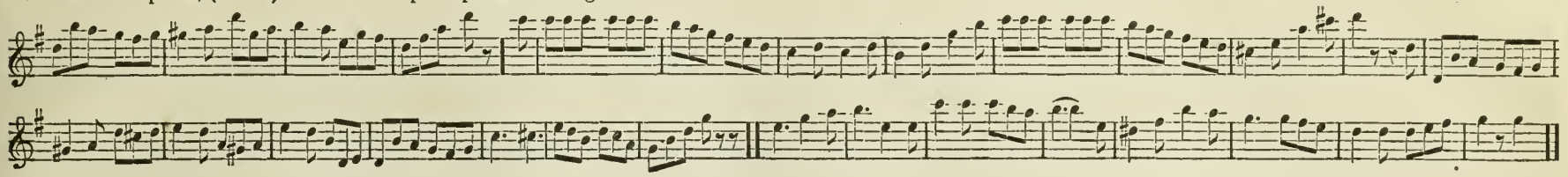


Figure 4th. "The Italians."—The first couple advance to the opposite couple ; the gent places his lady across to his left side, forming a circle of three with the other lady, (4 bars.) The first gent leads the second lady to the other (his own) side, and retires himself, (4 bars.) Balance all three, (gent to the right, ladies to left in making this balance,) 4 bars. Three hands round to the right, (4 bars.) The gent passes under the two ladies' arms, he finishing by the side of the opposite gent; at the same time, the two ladies, turning away from each other, dance or walk up to their own partners, (4 bars.) Both couples, with hands crossed, balance, (4 bars.) The couple on the left side of the set polka to their places; at the same time the other couple half Holubiec in their places, (4 bars.) The other couples repeat the same figures.



No. 5. Entre. The Sclavonians. **Quadrille.**

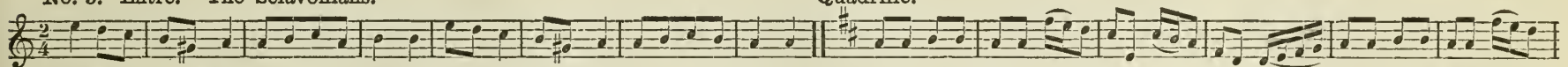
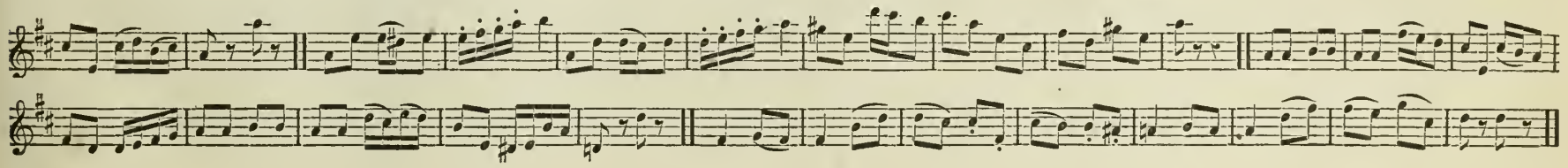


Figure 5th. "The Sclavonians."—Both couples march forward four times, rest one step, drawing up the feet, counting two ; hands four joined, going first to left, second time also to left, counting two again ; return to the right with one step, back to the left with one step, then to right with two steps, counting four ; return to places with four steps, letting go the hands of vis a vis, (10 bars.) The first couple advance to the opposite couple, (4 bars.) First couple, taking hands of vis a vis, retire to their own places, bringing the other couple with them back ; half Moulinet with the left hands, (4 bars.) The first couple polka to the opposite side, between the other couple, who stand still, facing each other at the same time, (4 bars.) Both couples advance with their left hands joined and form the "Wreath Figure," that is,—hands round in the middle, with the ladies' backs to each other, (4 bars.) Promenade with partners to places, turning to the right, with the left hand only joined, (4 bars.) Both couples balance, (4 bars.) Both couples half Holubiec, (4 bars.) The other couples repeat.



No. 6. The Austrians.

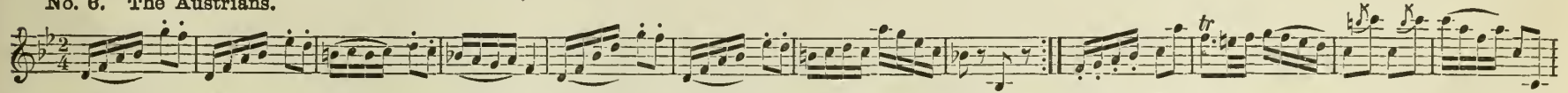
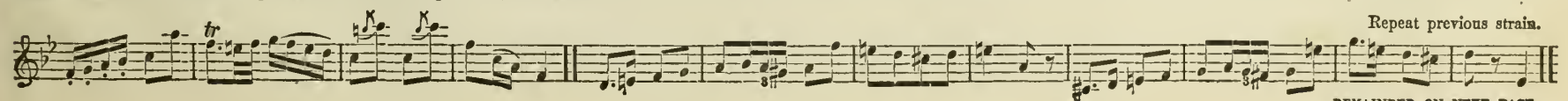


Figure 6th. "The Austrians."—All couples promenade forward, (4 bars.) Half Holubiec, finishing in a circle in the middle, and dos a dos, (4 bars.) All couples return with partners to their places, (4 bars.) The second figure is repeated with first lady and third gent ; all couples promenade as above, and return to places, the second figure with the third lady and first gent ; the "Landler" or conclusion, in three-fourth time. The first and third couples promenade, waltz step, half round to the left, meet and change ladies, (4 bars.) Promenade, finishing the circle, the gents with the other ladies to their places, (4 bars.) The first couple promenade round the set, (8 bars.) The third couple ditto, (8 bars.) Both couples advance and take their own partners, (4 bars.) Promenade to places with their own partners, and salute.



Repeat previous strain.

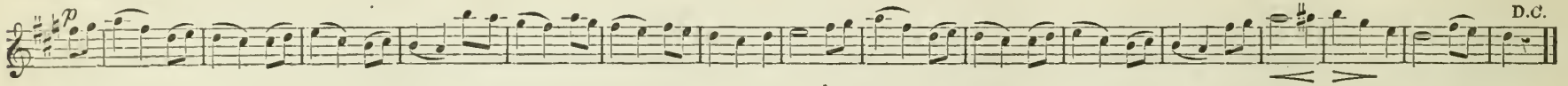
REMAINDER ON NEXT PAGE.

CONCLUSION OF EMPIRE QUADRILLE.

GOLDEN STAR WALTZ QUADRILLE.

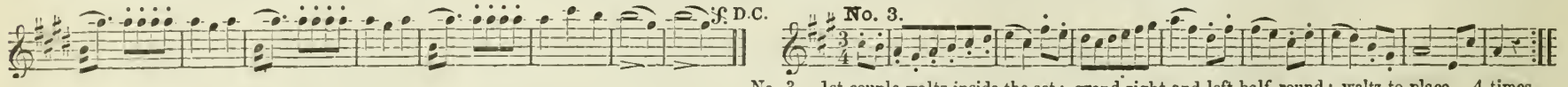
No. 1.

No. 1. First 4 forward, turn each other's partners; forward with same, turn partners to place; lead to right, turn each other's partners; forward with same, turn partners to place; first 4 waltz; sides waltz. Others same.



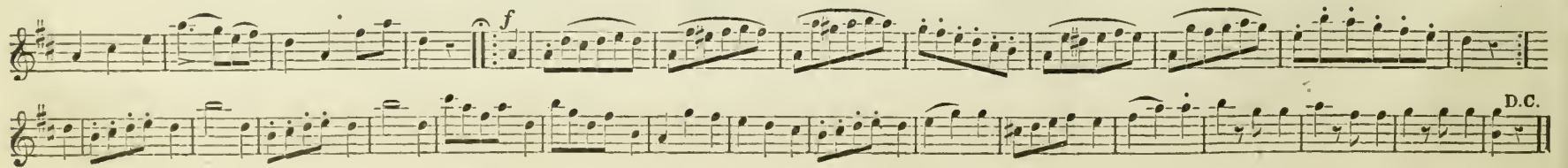
No. 2.

No. 2. First 2 forward, give right hands and swing between sides; forward 6 and swing to place; 1st 4 waltz; sides waltz. Others same.



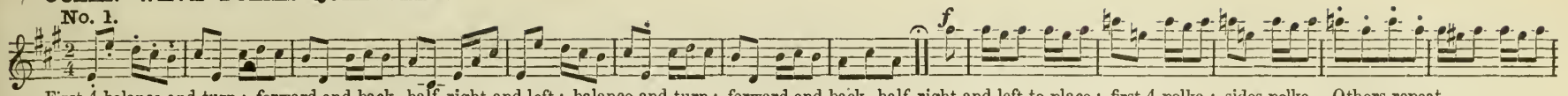
No. 3. 1st couple waltz inside the set; grand right and left half round; waltz to place. 4 times.

No. 4. 1st and 2d couple waltz; 2d and 3d; 3d and 4th; 4th and 1st; all waltz.

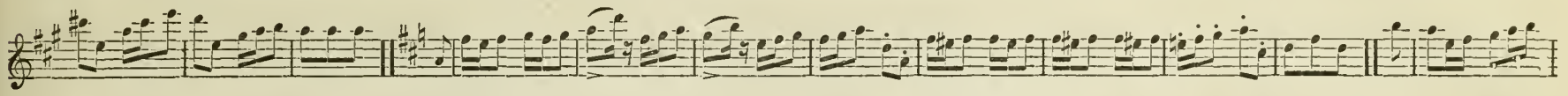


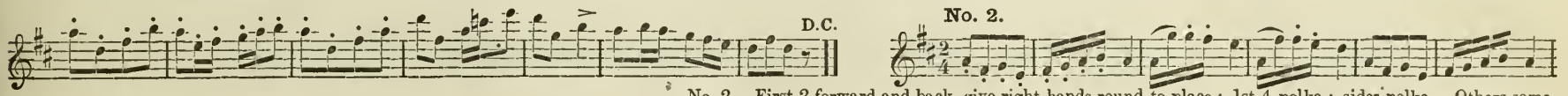
OCEAN WAVE POLKA QUADRILLE.

No. 1.

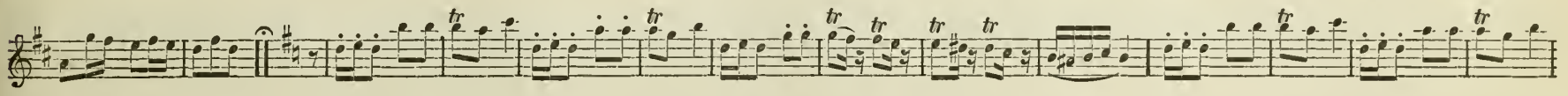


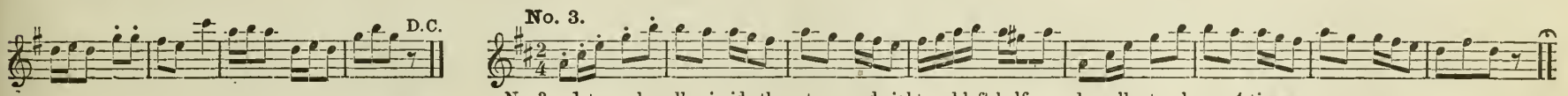
First 4 balance and turn ; forward and back, half right and left ; balance and turn ; forward and back, half right and left to place ; first 4 polka ; sides polka. Others repeat.





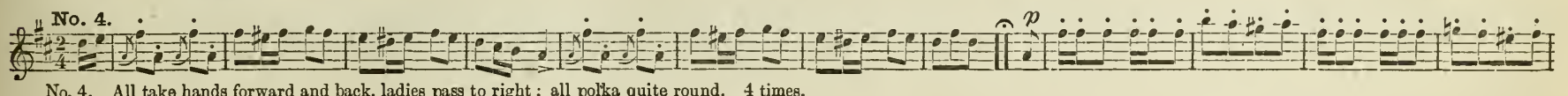
No. 2. First 2 forward and back, give right hands round to place ; 1st 4 polka ; sides polka. Others same.





No. 3. 1st couple polka inside the set ; grand right and left half round ; polka to place. 4 times.

No. 4.

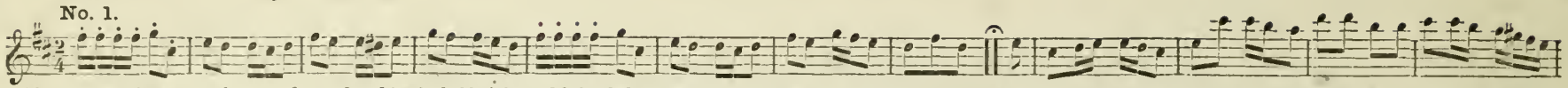


No. 4. All take hands forward and back, ladies pass to right ; all polka quite round. 4 times.

INFERNAL GALLOP.

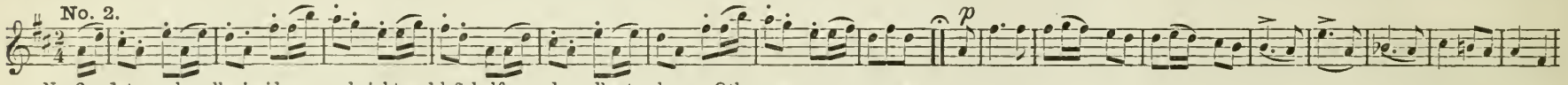
ATLANTIC POLKA QUADRILLE.

No. 1.

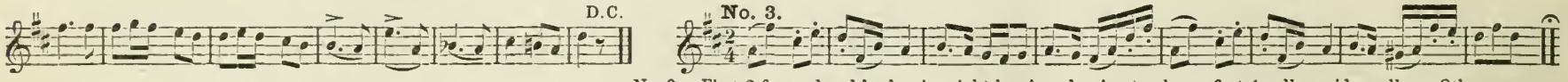


No. 1. 1st 4 balance and turn; forward and back, half right and left: balance and turn: forward and back, half right and left to place; first 4 polka; sides polka; all polka. Sides same.

No. 2.

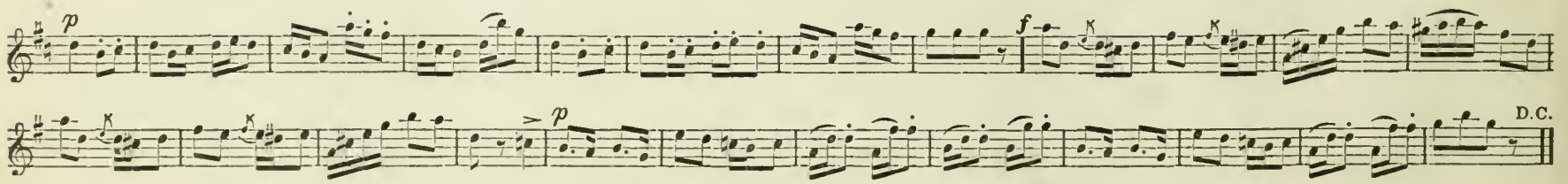


No. 2. 1st couple polka inside; grand right and left half round; polka to place. Others same.

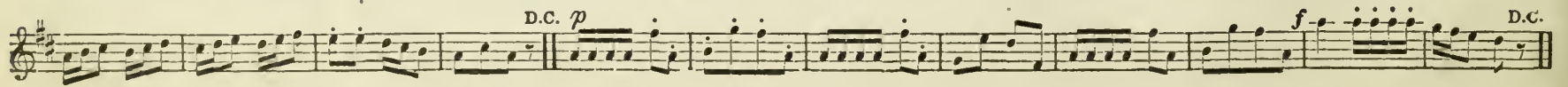


No. 3. First 2 forward and back, give right hands and swing to place; first 4 polka; sides polka. Others same.

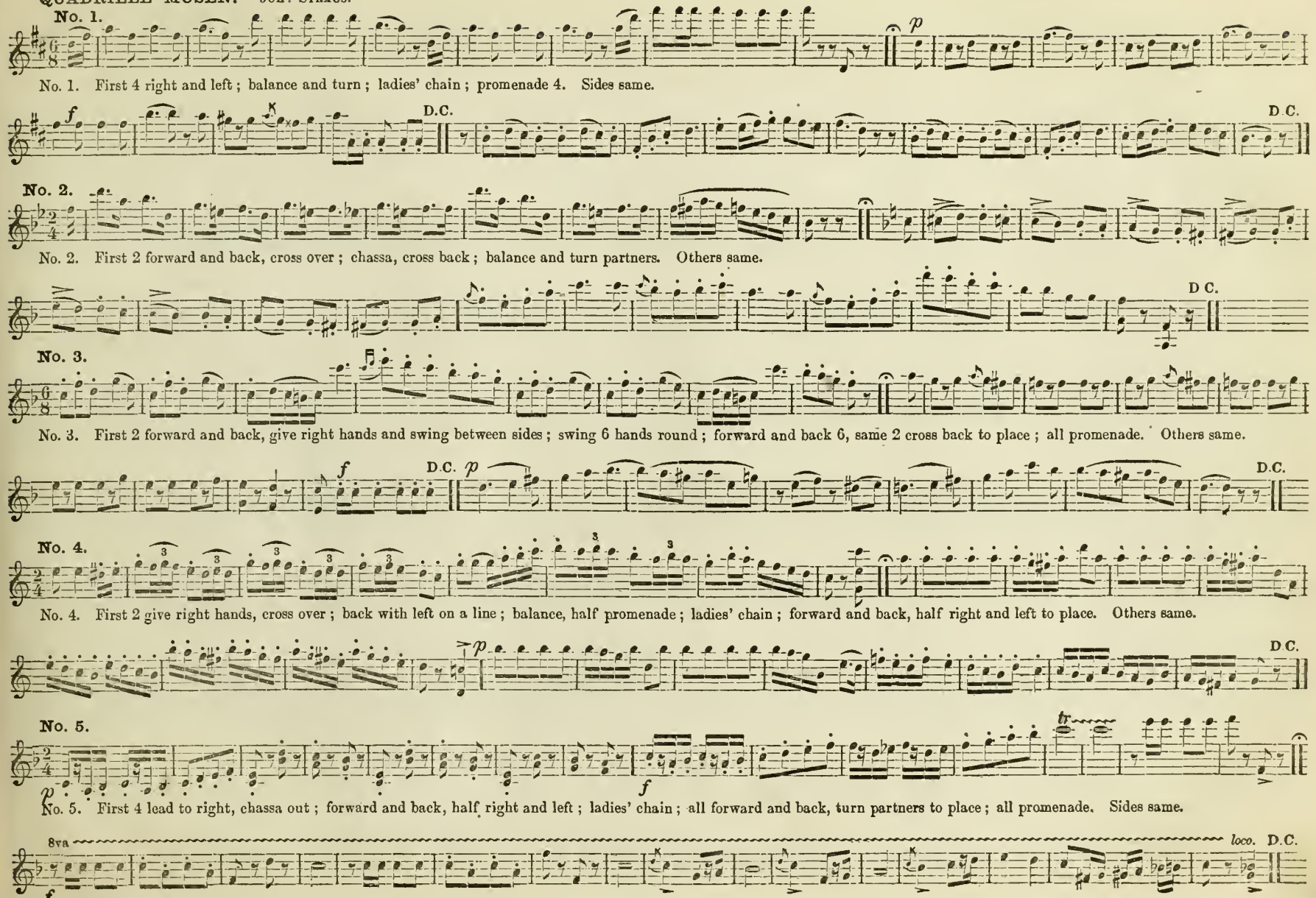
No. 4. All take hands forward and back, ladies pass to right; all polka. 4 times.



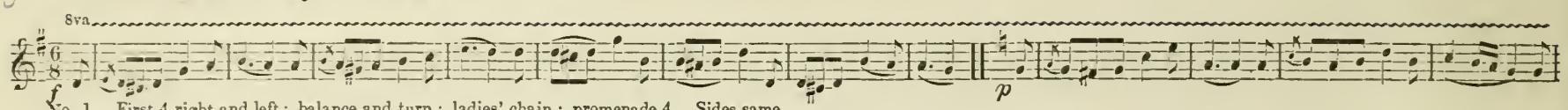
No. 5. First 4 polka; sides polka; all turn corners with right hands, partners with left; all polka round the hall.



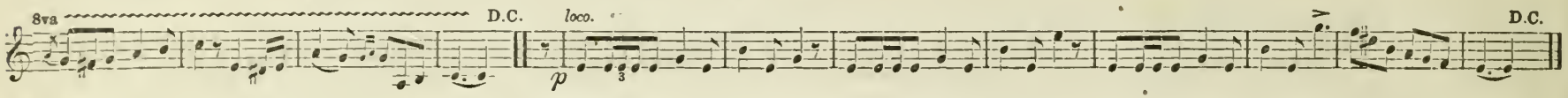
QUADRILLE MUSEN. Joh: Straus.

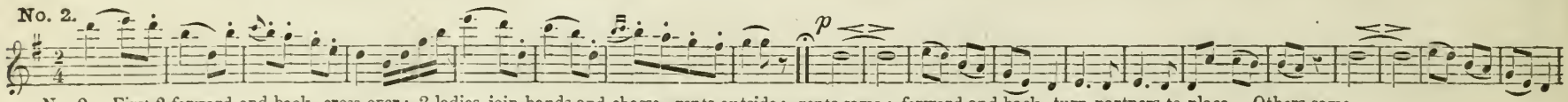

No. 1.
No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn partners. Others same.
No. 3.
No. 3. First 2 forward and back, give right hands and swing between sides; swing 6 hands round; forward and back 6, same 2 cross back to place; all promenade. Others same.
No. 4.
No. 4. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.
No. 5.
No. 5. First 4 lead to right, chassa out; forward and back, half right and left; ladies' chain; all forward and back, turn partners to place; all promenade. Sides same.
8va
loco.

PRINCE IMPERIAL QUADRILLE.

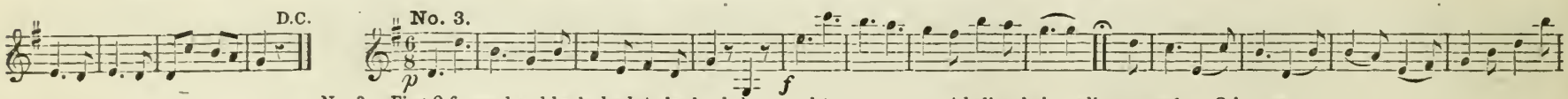


No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.

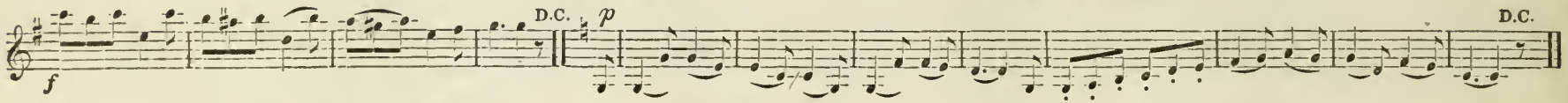




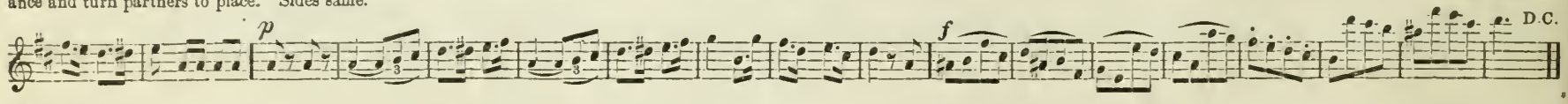
No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa, gents outside; gents same; forward and back, turn partners to place. Others same.



No. 3. First 2 forward and back, back to back; balance and turn partners; 4 ladies chain; all promenade. Others same.



No. 4. First 4 lead to right and chassa out; right and left; ladies forward and back, forward and join hands in a line; gents forward and back, forward and join hands in a line; all balance and turn partners to place. Sides same.

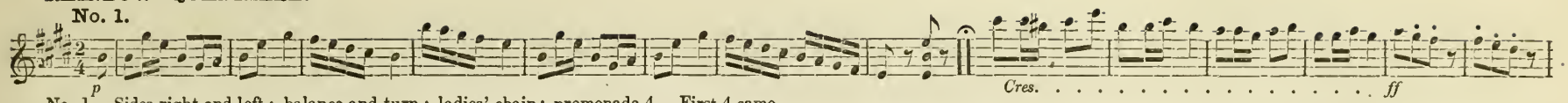


No. 5. First lady lead to right and balance, 3 hands round; 3 lead to next, 5 hands round; 5 lead to next, 7 hands round, ladies stop in centre; gents swing round, turn partners to place. Others same.

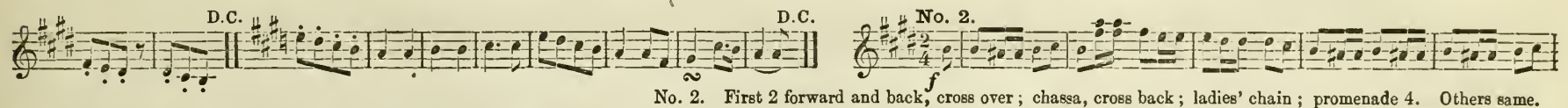
SAILOR'S LAMENT.

RAINBOW QUADRILLE.

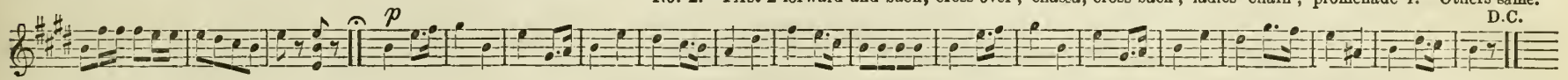
No. 1.



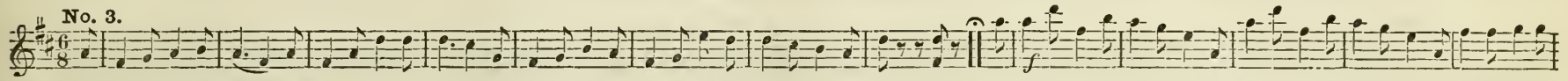
No. 1. Sides right and left; balance and turn; ladies' chain; promenade 4. First 4 same.



No. 2. First 2 forward and back, cross over; chassa, cross back; ladies' chain; promenade 4. Others same.

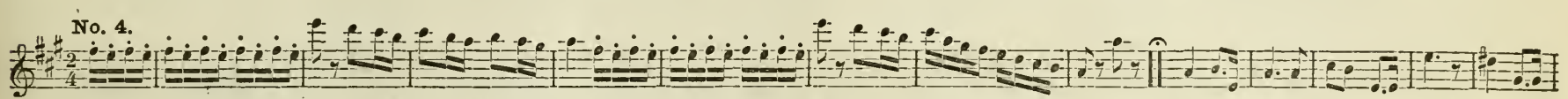


No. 3.



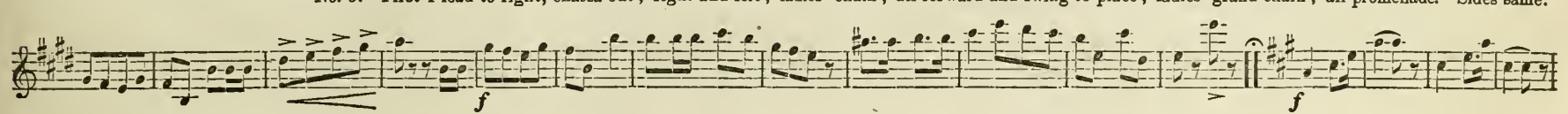
No. 3. First 4 forward and back, lead to right; cross right hands half round, back with left; ladies' chain with same; all promenade. Sides same.

No. 4.

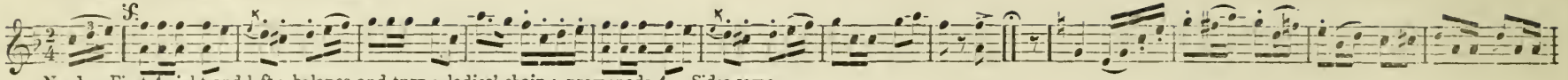


No. 4. First couple forward and back, forward and leave lady opposite; forward 3, four hands half round; ladies' chain; forward, and half right and left to place. Others same.

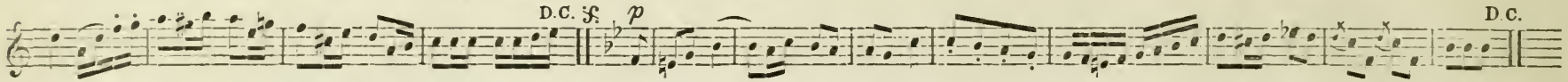
No. 5. First 4 lead to right, chassa out; right and left; ladies' chain; all forward and swing to place; ladies' grand chain; all promenade. Sides same.



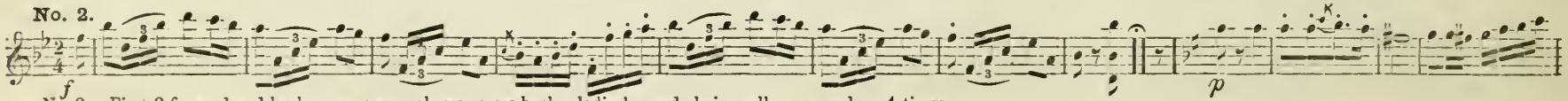
SLEIGH-RIDE QUADRILLE.



No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.

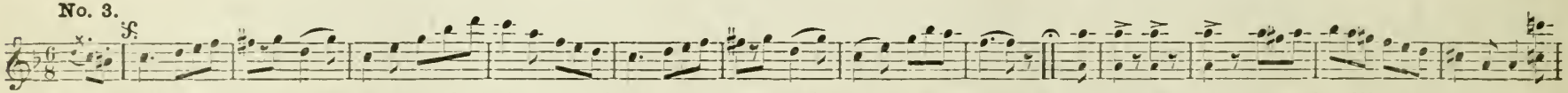


No. 2.

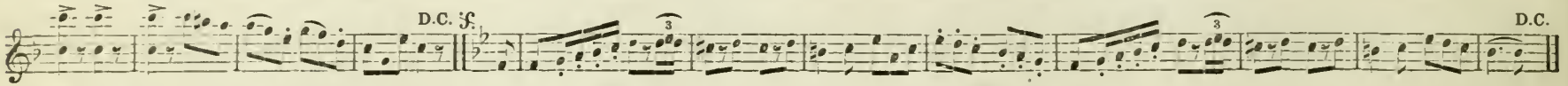


No. 2. First 2 forward and back, cross over; chassa, cross back; ladies' grand chain; all promenade. 4 times.

No. 3.



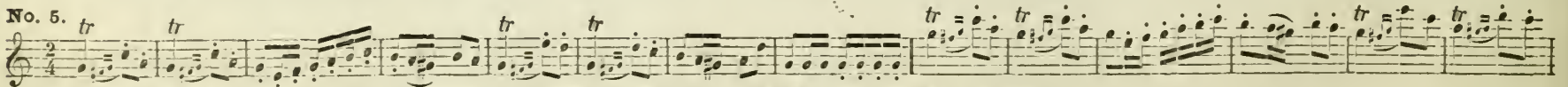
No. 3. First 4 forward and back, half right and left; lead to right, 4 hands round to place; right and left with same; ladies' chain with same; all promenade. Sides repeat.



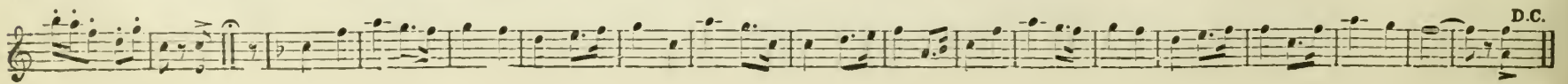
No, 4.

No. 4. First 4 lead to right and chassa out; right and left; ladies' chain on a line; ladies' chain across; all forward and back, turn partners to place; all promenade. Sides same.

No. 5.

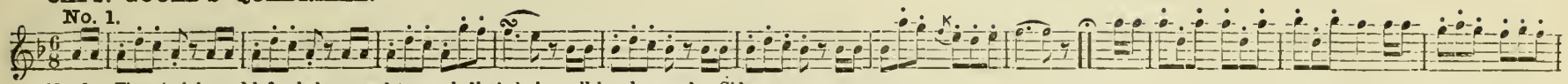


No. 5. Ladies all balance to right and turn; promenade with same. Repeat 4 times. Ladies' grand chain; all promenade.



CAPT. GOULD'S QUADRILLE.

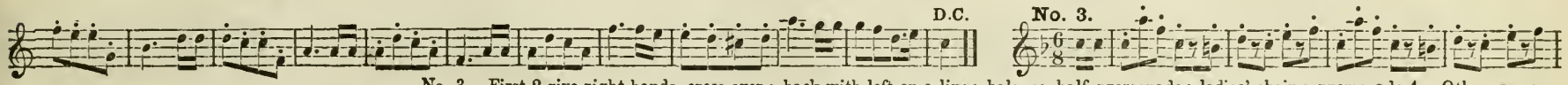
No. 1.



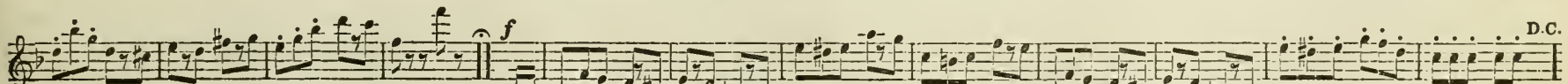
No. 1. First 4 right and left; balance and turn; ladies' chain; all hands round. Sides same.

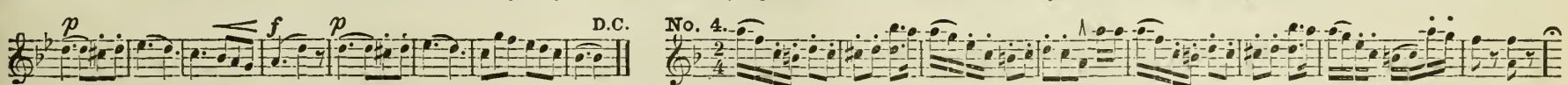
No. 2.

No. 2. First 2 forward and back, cross over; chassa, cross back to place; all promenade. Others same.

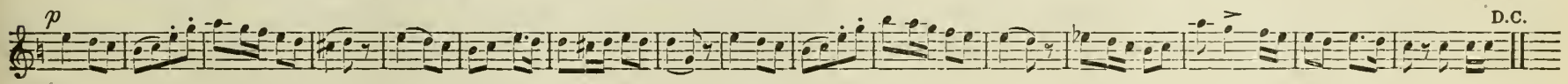


No. 3. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies' chain; promenade 4. Others same.

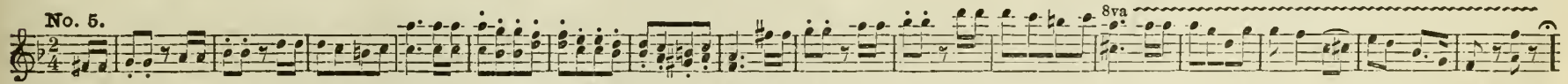




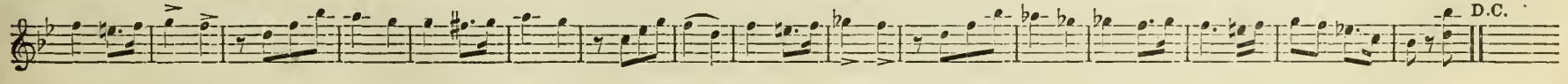
No. 4. First couple forward and back, forward and leave lady opposite; forward and back, 4 hands half round; ladies' chain; forward and back, 4 hands half round to place. Others same.



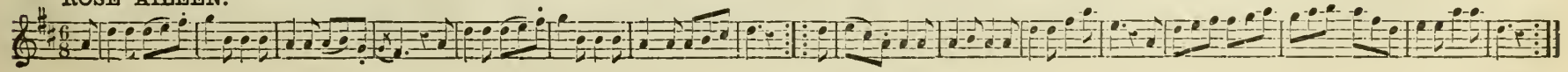
No. 5.



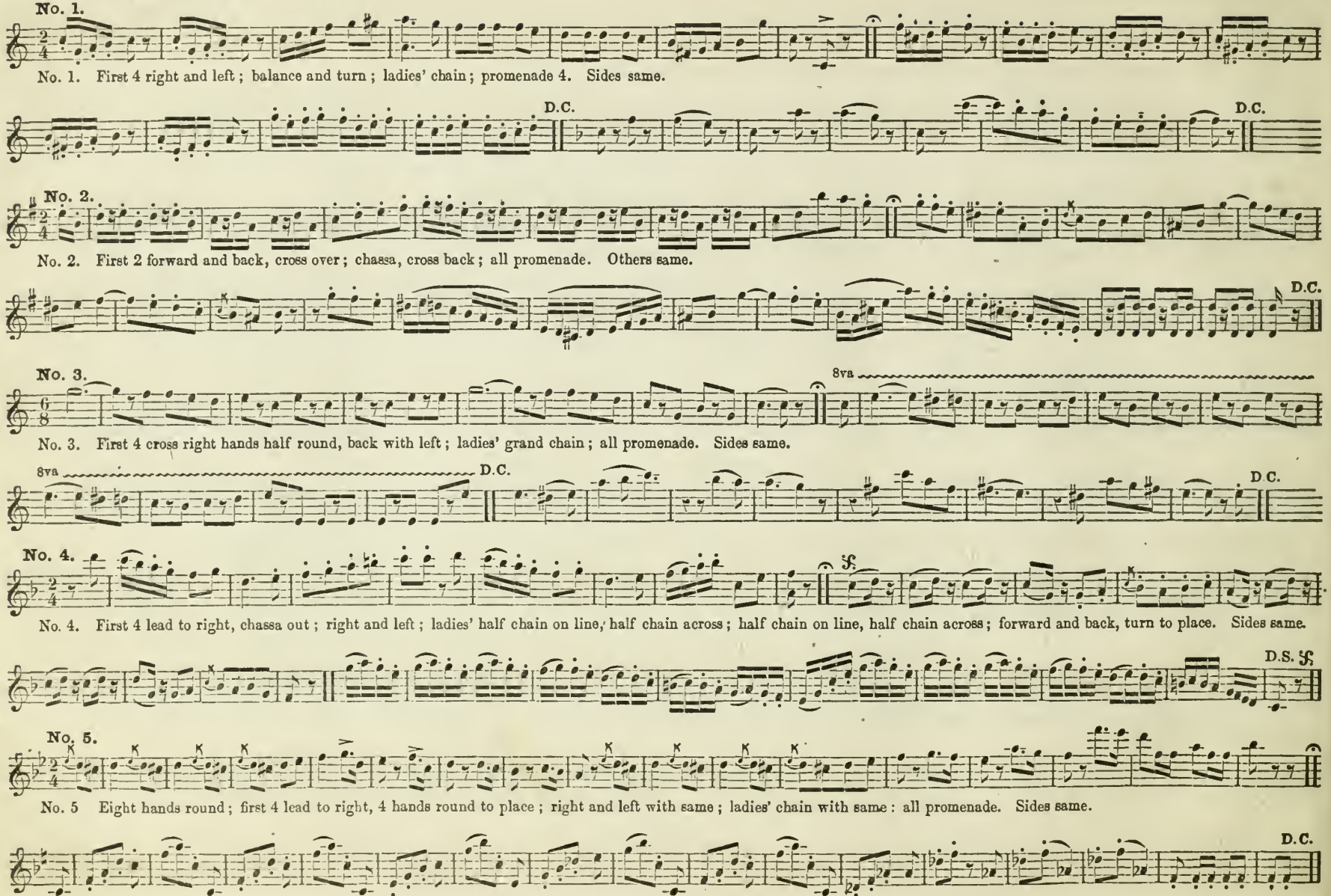
No. 5. First 4 lead to right and chassa out; right and left; ladies forward and back, forward and join hands in centre; gents forward and back, forward and join hands in centre; all balance and turn to place. Sides same.



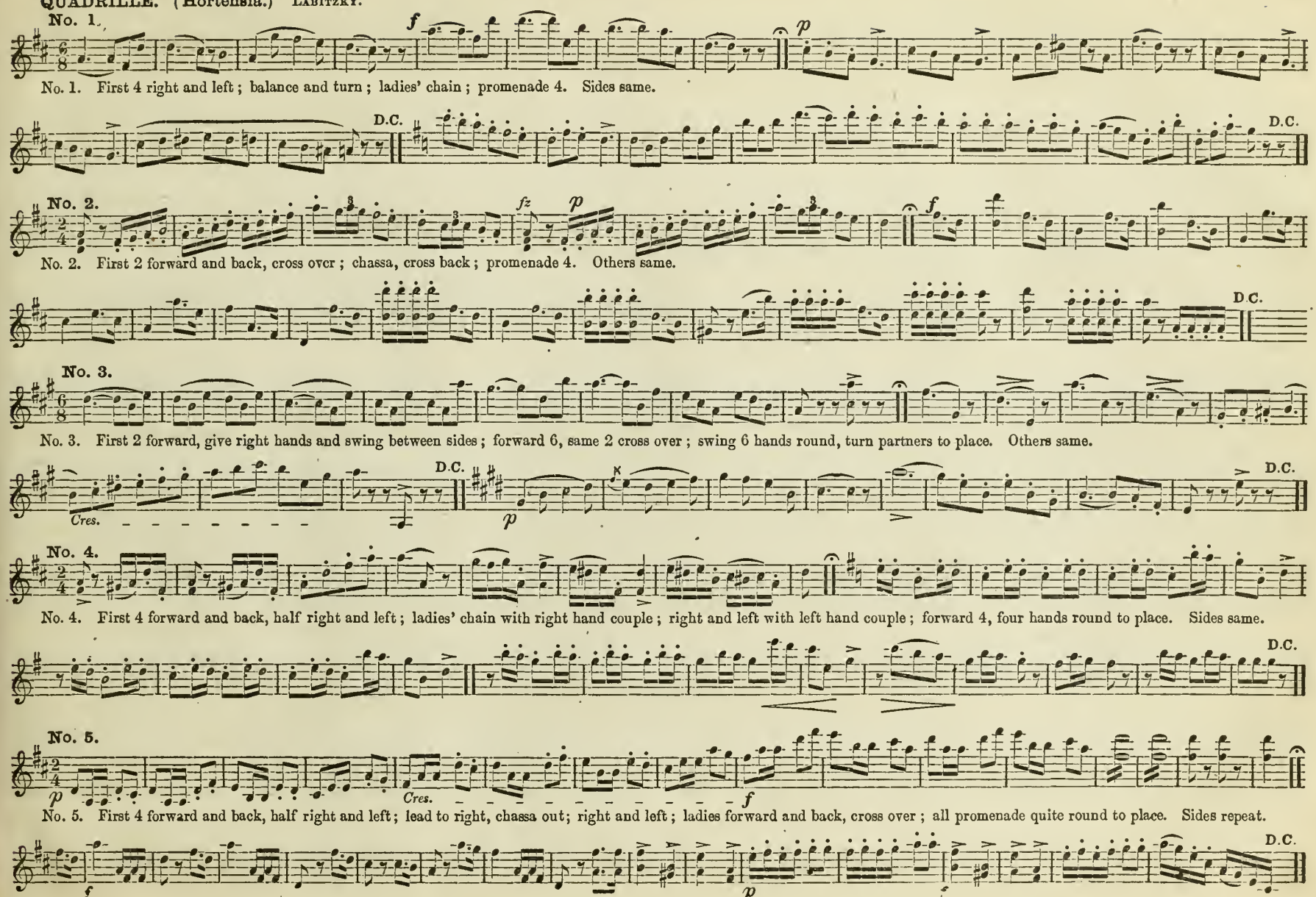
ROSE AILEEN.



FLORA QUADRILLE. JOHN STRAUS.

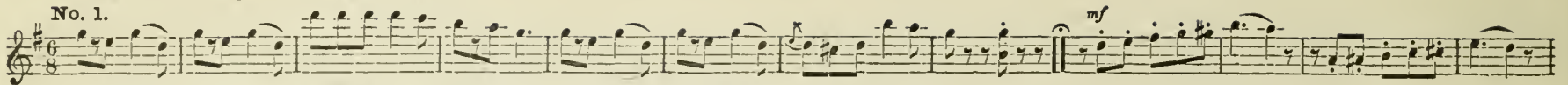

No. 1.
No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.
D.C.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over; chassa, cross back; all promenade. Others same.
D.C.
No. 3.
8va
No. 3. First 4 cross right hands half round, back with left; ladies' grand chain; all promenade. Sides same.
8va
D.C.
D.C.
No. 4.
No. 4. First 4 lead to right, chassa out; right and left; ladies' half chain on line, half chain across; half chain on line, half chain across; forward and back, turn to place. Sides same.
D.S.
No. 5.
No. 5 Eight hands round; first 4 lead to right, 4 hands round to place; right and left with same; ladies' chain with same: all promenade. Sides same.
D.C.

QUADRILLE. (Hortensia.) Labitzky.

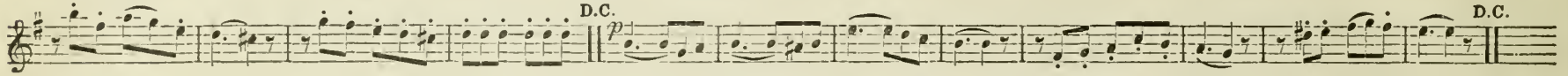

No. 1.
No. 1. First 4 right and left ; balance and turn ; ladies' chain ; promenade 4. Sides same.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over ; chassa, cross back ; promenade 4. Others same.
No. 3.
No. 3. First 2 forward, give right hands and swing between sides ; forward 6, same 2 cross over ; swing 6 hands round, turn partners to place. Others same.
Cres.
No. 4.
No. 4. First 4 forward and back, half right and left ; ladies' chain with right hand couple ; right and left with left hand couple ; forward 4, four hands round to place. Sides same.
No. 5.
Cres.
No. 5. First 4 forward and back, half right and left ; lead to right, chassa out ; right and left ; ladies forward and back, cross over ; all promenade quite round to place. Sides repeat.

LOGANSPORT QUADRILLE. LABITZKY.

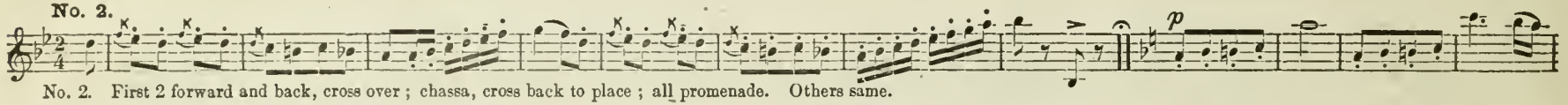
No. 1.



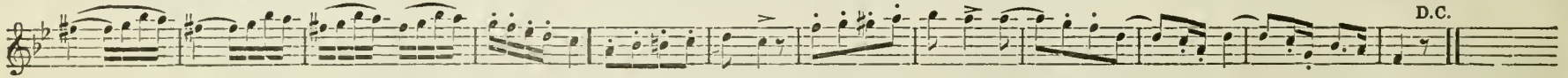
No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.



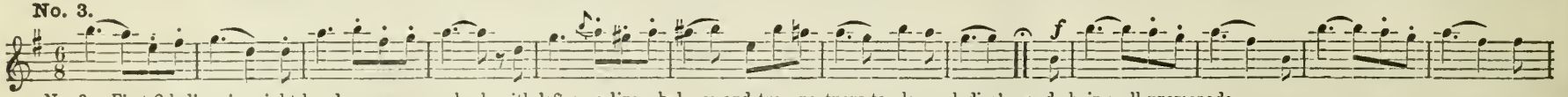
No. 2.



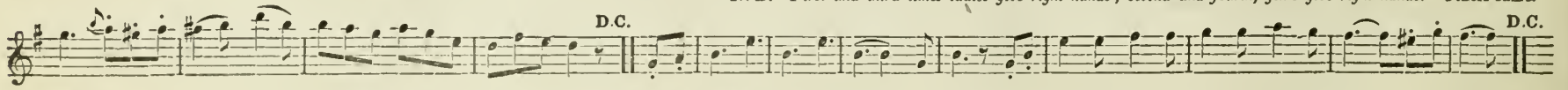
No. 2. First 2 forward and back, cross over; chassa, cross back to place; all promenade. Others same.



No. 3.



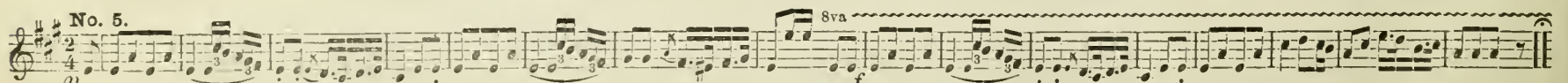
No. 3. First 2 ladies give right hands, cross over; back with left on a line; balance and turn partners to place; ladies' grand chain; all promenade.
N. B. First and third times ladies give right hands; second and fourth, gents give right hands. Others same.



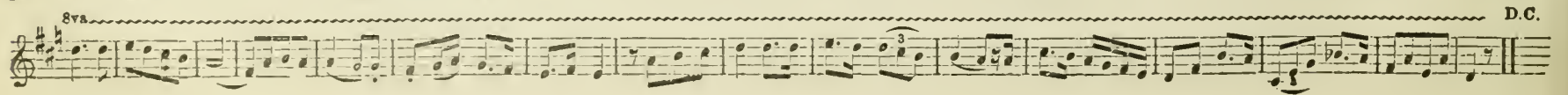
No. 4.

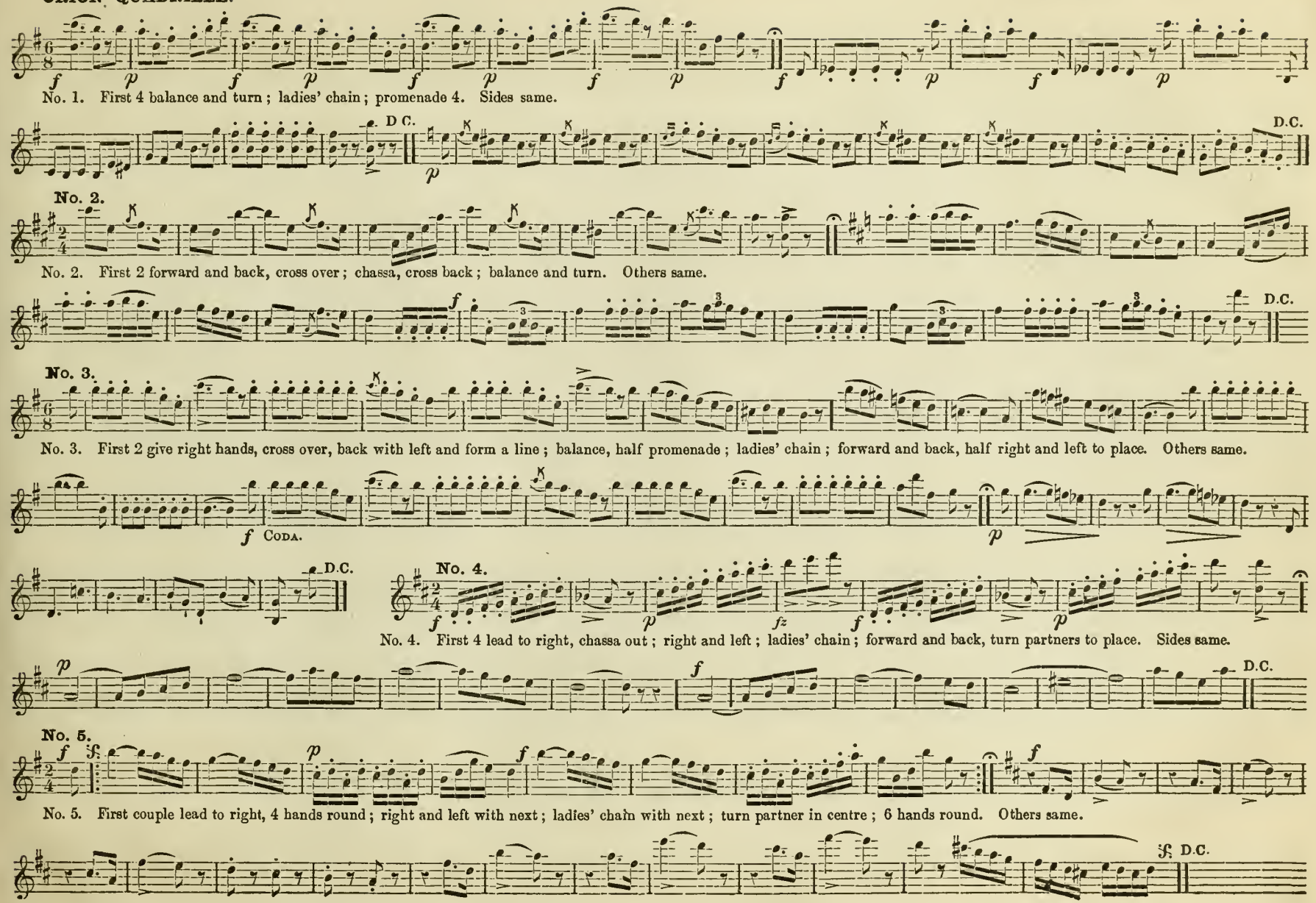
No. 4. First 4 lead to right, chassa out; right and left; ladies' chain; all forward and swing to place; ladies' grand chain; all promenade. Sides same.

No. 5.



No. 5. Ladies cross right hands half round, back with left, right to partner; balance and turn; gents same; grand right and left; balance to corners, turn corners; all chassa across with partners; ladies' grand chain; all promenade around the hall.



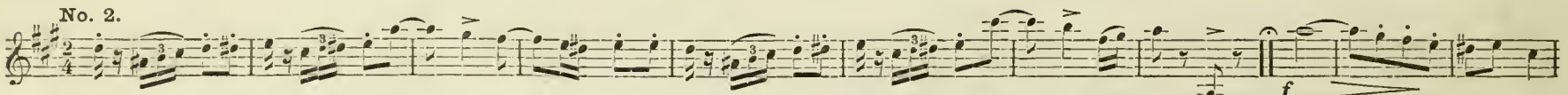

No. 1. First 4 balance and turn ; ladies' chain ; promenade 4. Sides same.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over ; chassa, cross back ; balance and turn. Others same.
No. 3.
No. 3. First 2 give right hands, cross over, back with left and form a line ; balance, half promenade ; ladies' chain ; forward and back, half right and left to place. Others same.
Coda.
No. 4.
No. 4. First 4 lead to right, chassa out ; right and left ; ladies' chain ; forward and back, turn partners to place. Sides same.
No. 5.
No. 5. First couple lead to right, 4 hands round ; right and left with next ; ladies' chain with next ; turn partner in centre ; 6 hands round. Others same.

QUADRILLE AMORETTEN. John Straus.

No. 1.

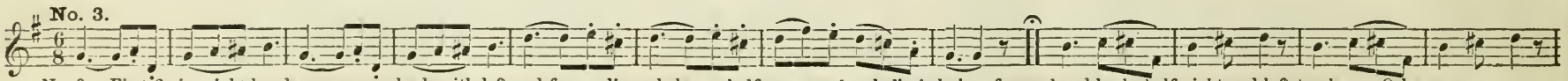
No. 1. Eight hands round; ladies forward and back, forward and stop in centre; gents swing round outside and turn partners to place; gents forward and back, forward and stop in centre; ladies swing to place; ladies' grand chain; all promenade.

No. 2.



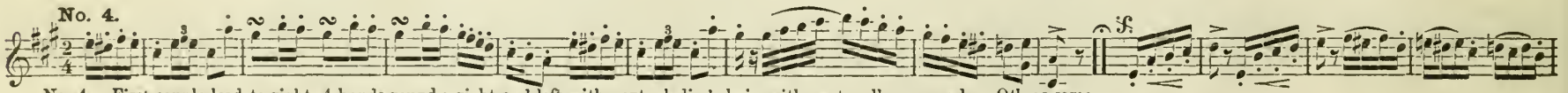
No. 2. First 4 lead to right, chassa out; chassa by couples, half right and left; chassa by couples, half right and left; ladies' chain; forward and back, turn to place. Sides same.

No. 3.



No. 3. First 2 give right hands, cross over, back with left and form a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.

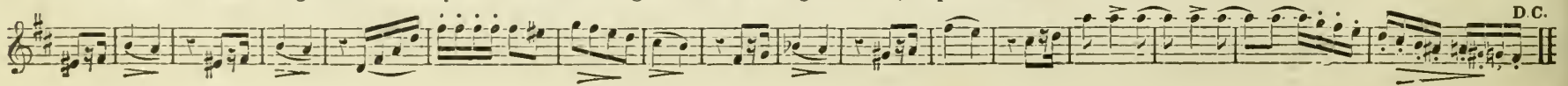
No. 4.

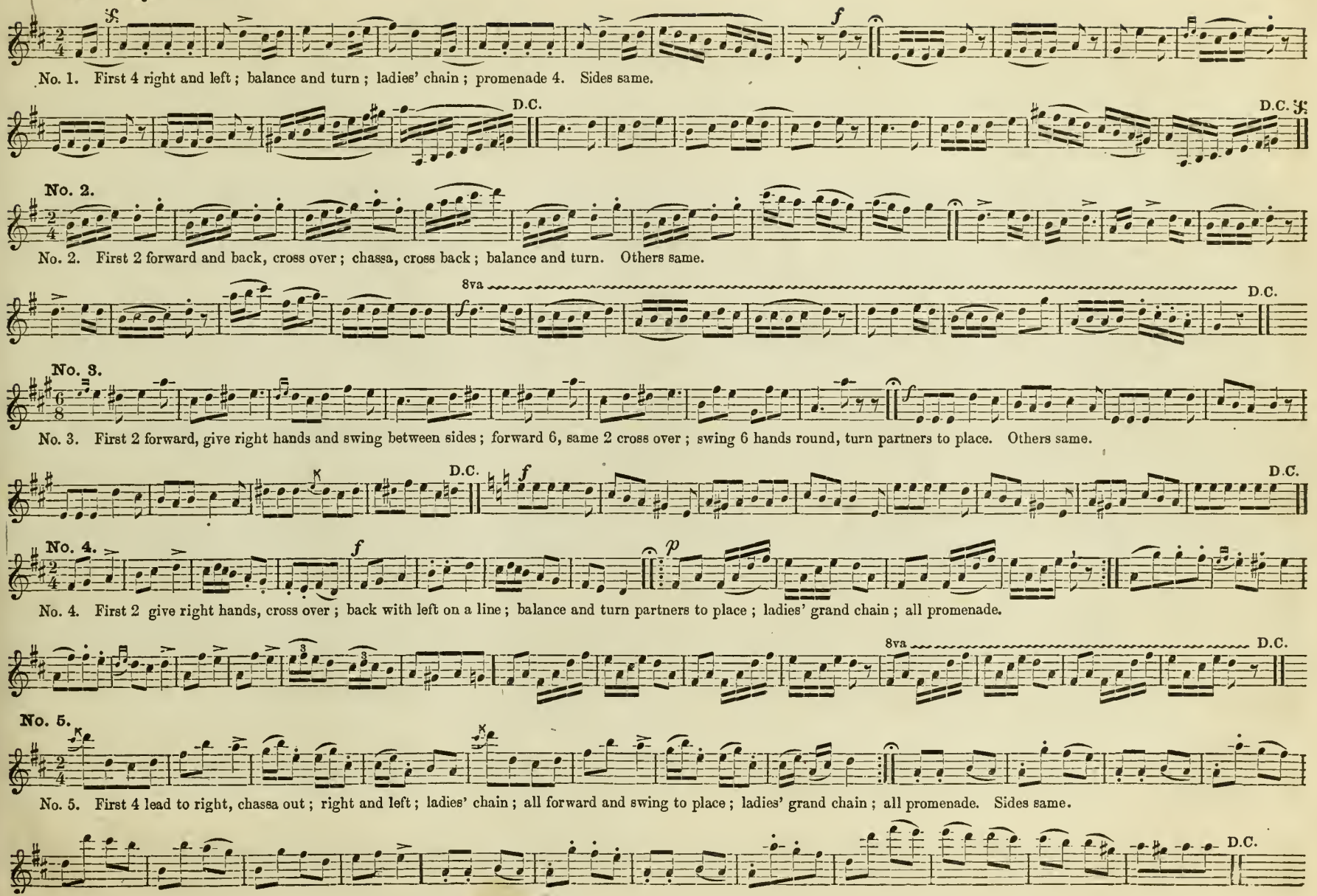


No. 4. First couple lead to right, 4 hands round; right and left with next; ladies' chain with next: all promenade. Others same.

No. 5.

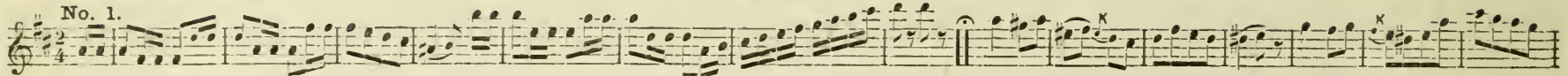
No. 5. Ladies all balance to right and turn. Repeat 4 times. Grand right and left; ladies' grand chain; all promenade.



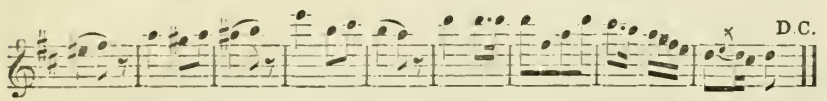

No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.
D.C.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.
8va
D.C.
No. 3.
No. 3. First 2 forward, give right hands and swing between sides; forward 6, same 2 cross over; swing 6 hands round, turn partners to place. Others same.
D.C.
D.C.
No. 4.
No. 4. First 2 give right hands, cross over; back with left on a line; balance and turn partners to place; ladies' grand chain; all promenade.
8va
D.C.
No. 5.
No. 5. First 4 lead to right, chassa out; right and left; ladies' chain; all forward and swing to place; ladies' grand chain; all promenade. Sides same.
D.C.

LE PRINCE IMPERIAL QUADRILLE. [As taught in Paris.] *Music may be used for an ordinary Cotillion.*

No. 1.



1st FIGURE.—HEAD COUPLES TO SIDES. 1st and 2d couples lead to right hand couples, and all salute, viz: 1st couple to 3d, 2d to 4th, (4 bars.) 1st and 2d gents retaining partner's hand, take with their left hands the left hands of side ladies. The 2 threes thus promenade to places of head couples, 2d to 1st couple's place, 1st to 2d couple's place—all facing centre, (4 bars.) LADIES' GRAND CHAIN.—The 4 ladies, without gents, make a movement like the grand chain of the Lancers, by crossing over from head to head of set, giving right hands; passing from side to side, giving left hands; again back from head to head of set, giving right hands, and across again to side, giving left hand, ending with each lady in front of partner, lady facing outward, (8 bars.) ALL CHASSE to right and left and turn partners. By repeating this figure the 1st and 2d couples return to places, after which the side couples dance the figure twice through.

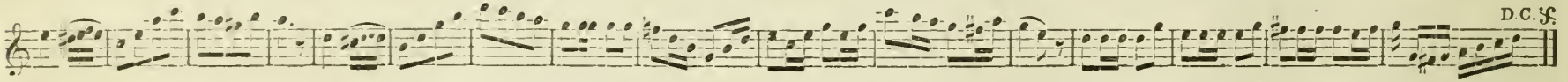


No. 2.

2d FIGURE.—1st and 2d LADY FORWARD, and turn with both hands, both stopping in front and facing the lady that was left in her place, (4 bars.) CROSS OVER.—The single lady passes between this couple, and crosses to opposite gent, giving him her left hand (that gent giving left hand also,) and turn to lady's place on right of that gent, at same time the other two cross over to 1st couple's place, and turn with left hands, and face opposite couple, (4 bars.) FORWARD FOUR AND BACK, 4 bars. HALF LADIES' CHAIN, (the ladies thus return to partners,) 4 bars. ALL EIGHT CHASSE ACROSS and turn corners, 4 bars. ALL CHASSE BACK and turn partners, 4 bars. 4 times.

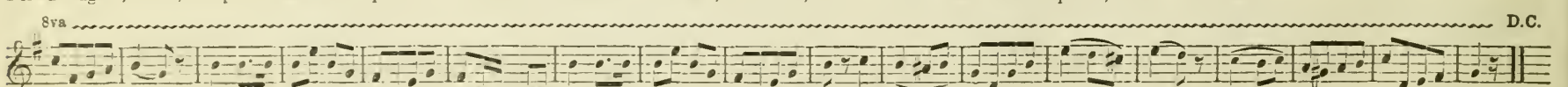
No. 3.

3d FIGURE.—1st gent leaves lady in centre, lady facing outward, separating with salute, 4 bars. 2d gent the same, 4 bars. 3d gent same, 4 bars. 4th gent same, 4 bars. LADIES' HANDS AROUND.—The four ladies thus back to back take hands and round to right, stopping in front of partners, (4 bars.) GENTS FORWARD.—The four gents advance and give right hands to partners and left to next lady, and make a large circle, (4 bars.) ALL BALANCE in circle and turn partners to places, (8 bars.) 4 times.

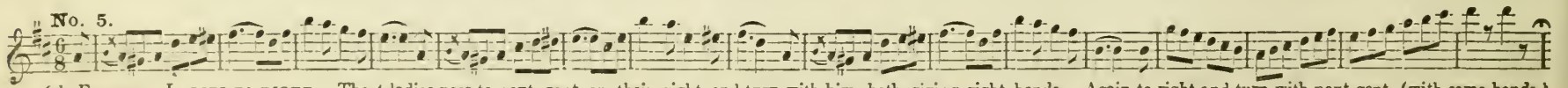


No. 4.

4th FIGURE.—1st and 2d couples forward and back, (4 bars.) LEAVE PARTNERS ON SIDES.—1st gent leaves his lady on left of 3d gent, and returns to place; at same time 2d lady leaves her gent on right of 4th lady, and retires to place. (4 bars.) FORWARD SIX.—Six on side forward and back twice, (8 bars.) TWO FORWARD.—1st gent and 2d lady forward and back, 4 bars. Forward again, salute, and pass to side where partners are. FOUR HANDS HALF ROUND, with sides, 4 bars. RIGHT AND LEFT to places, 4 bars. 4 times.

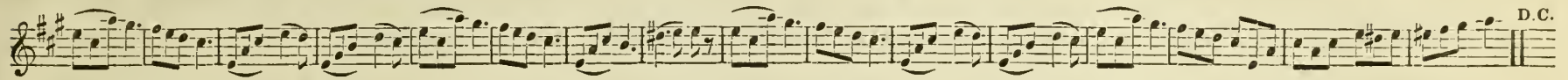


No. 5.

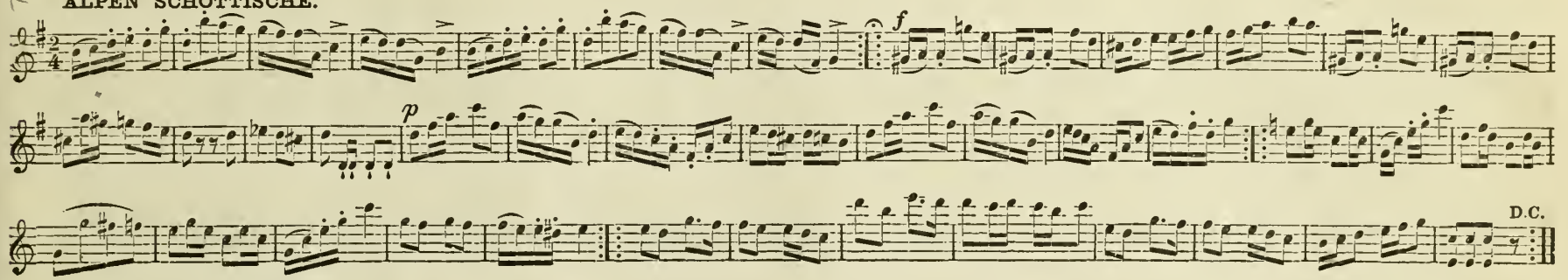


5th FIGURE.—LADIES TO RIGHT.—The 4 ladies pass to next gent on their right, and turn with him, both giving right hands. Again to right and turn with next gent, (with same hands.)

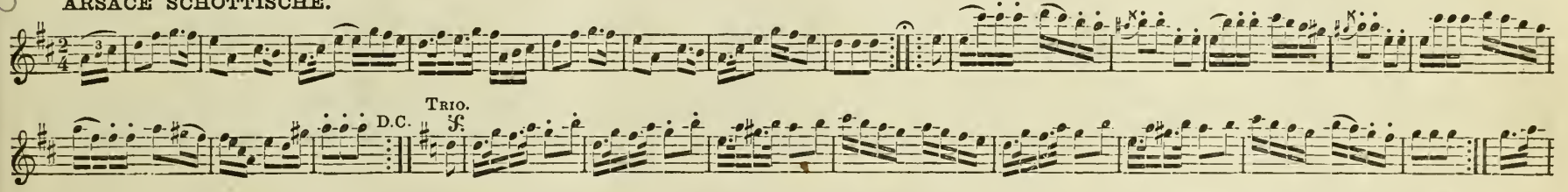
Again to right and turn. Finally pass again to right, which brings all to partners, (16 bars.) FIRST COUPLE FORWARD AND BACK, 4 bars. Turn with right hands, ending in centre, face to face, 4 bars. ALL FOUR to right and to left, 4 bars. Turn to places, 4 bars. Others the same. After the ladies repeat the first 16 bars of this figure a FIFTH TIME, all the gents place their partners in the centre, facing outward, each lady thus facing her own partner, when the Quadrille thus terminates, by all saluting.



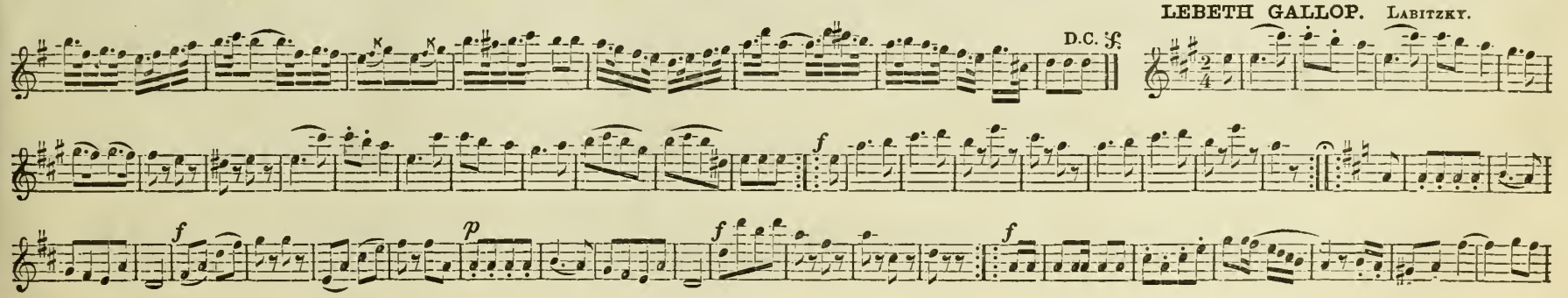
ALPEN SCHOTTISCHE.



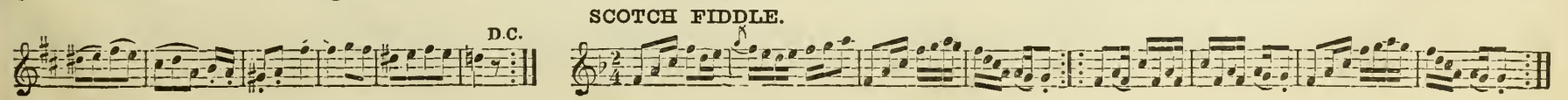
ARSACE SCHOTTISCHE.



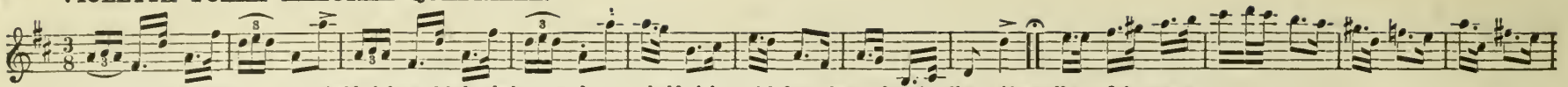
LEBETH GALLOP. LABITZKY.



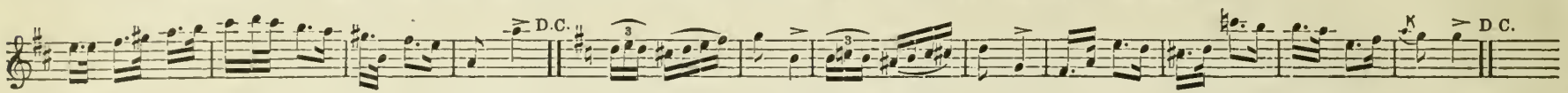
SCOTCH FIDDLE.



VIOLETTA POLKA MAZURKA QUADRILLE.

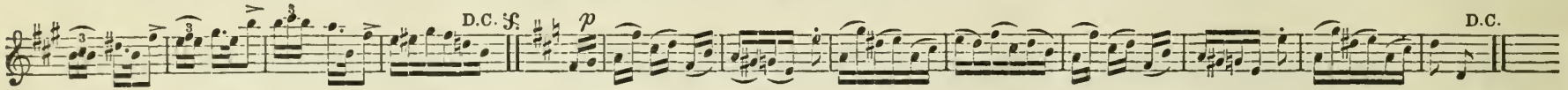


No. 1. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.

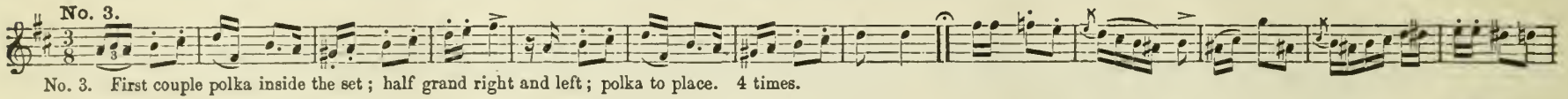


No. 2.

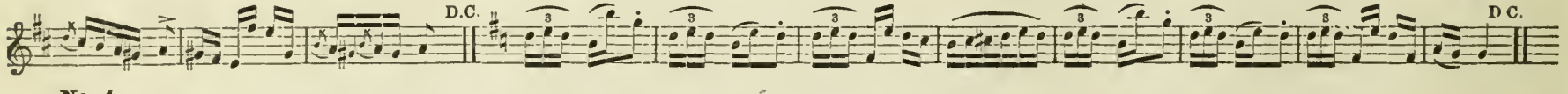
No. 2. First 2 forward and back, give right hands round to place; first 4 polka; sides polka. Others same.



No. 3.

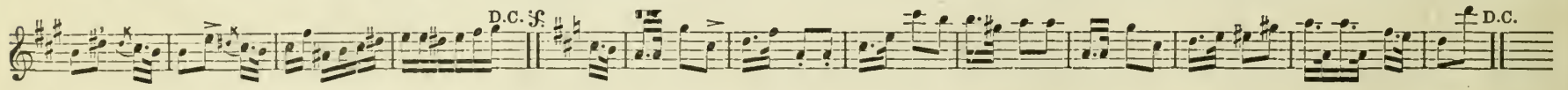


No. 3. First couple polka inside the set; half grand right and left; polka to place. 4 times.

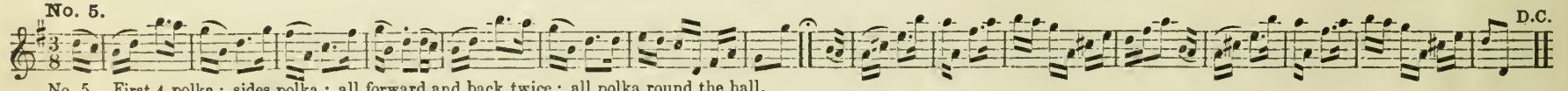


No. 4.

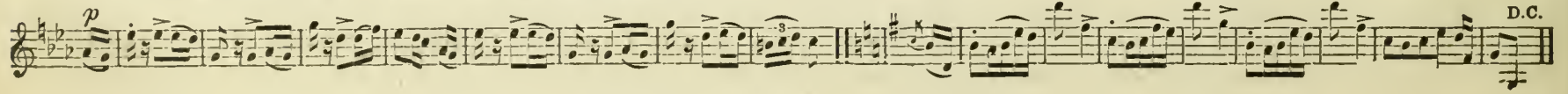
No. 4. All join hands forward and back, ladies pass to right; all polka. 4 times.



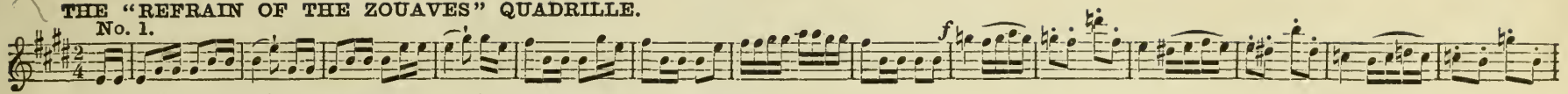
No. 5.



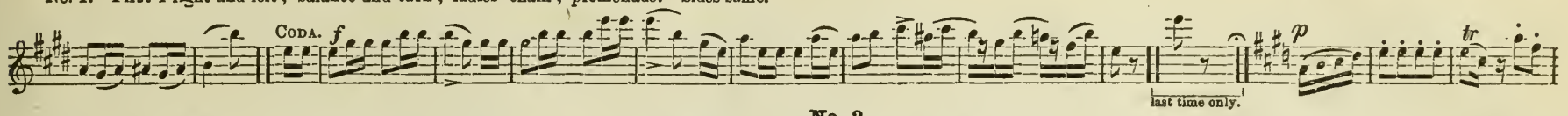
No. 5. First 4 polka; sides polka; all forward and back twice; all polka round the hall.

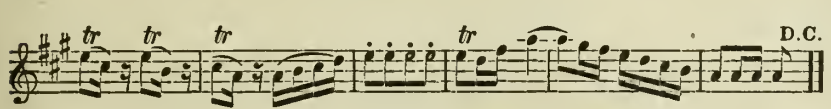


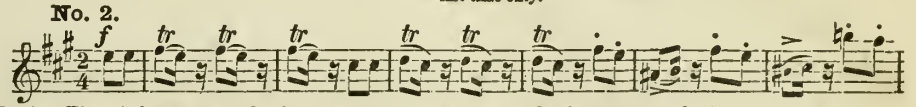
THE "REFRAIN OF THE ZOUAVES" QUADRILLE.



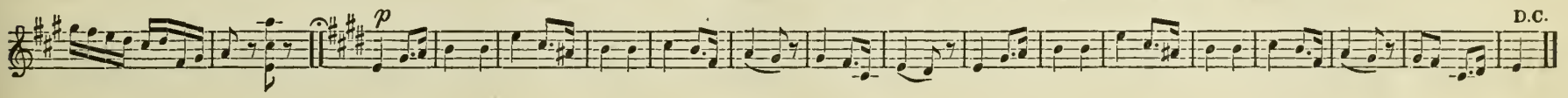
No. 1. First 4 right and left; balance and turn; ladies' chain; promenade. Sides same.

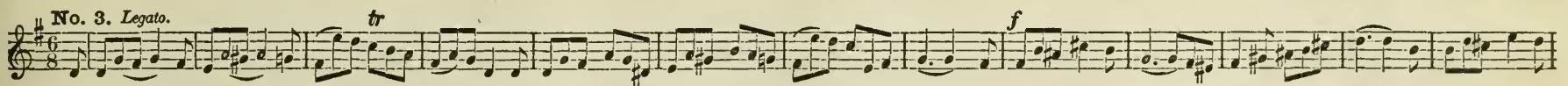




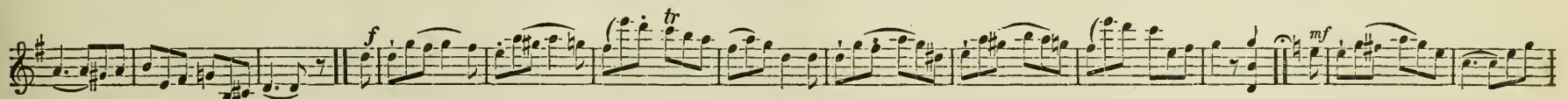


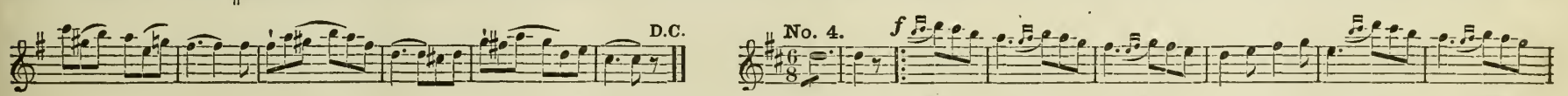
No. 2. First 2 forward and back, cross over; chassa, cross back; promenade 4. Others same.



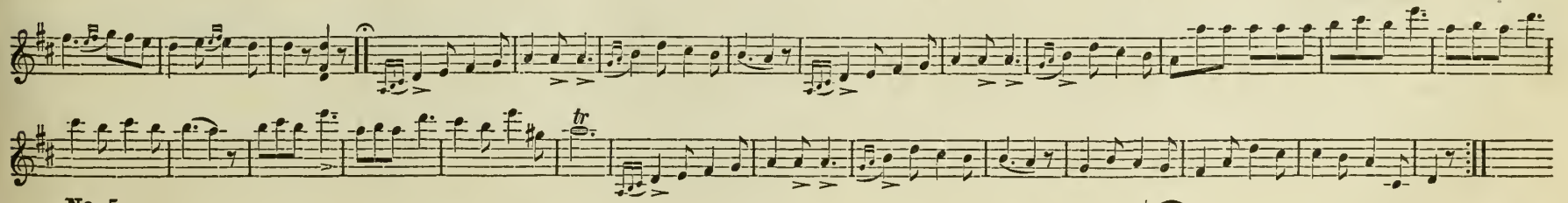


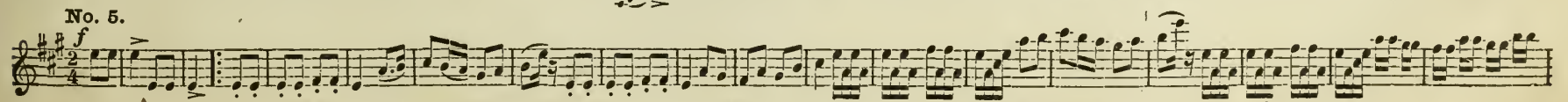
No. 3. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.



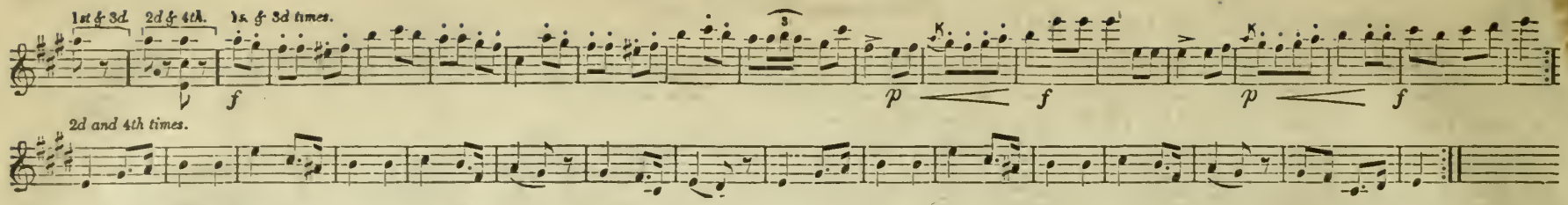


No. 4. First couple lead to right, 4 hands round; ladies' chain with next; right and left with next; all promenade. Others same.



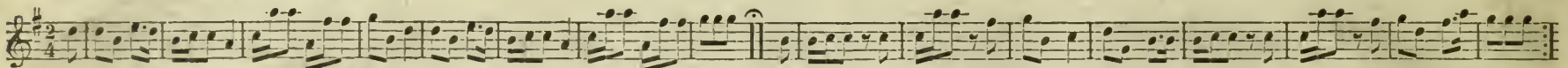


No 5. First 4 lead to right, chassa out: right and left: ladies' chain; forward and back, turn partners to place. Sides same. Ladies' grand chain; all promenade.

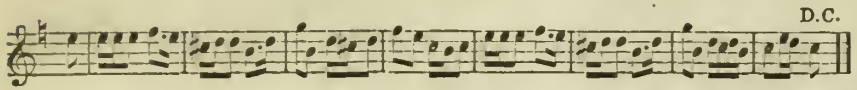


DRAWING-ROOM POLKA QUADRILLE.

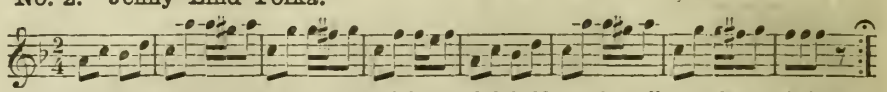
No. 1. Serious Family Polka.



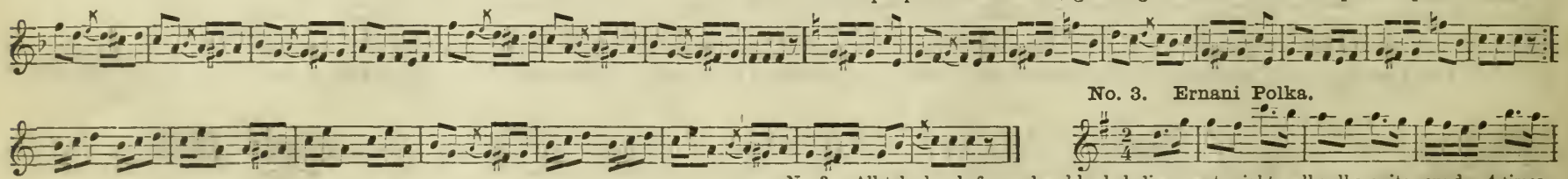
No. 1. First 4 balance and turn; forward and back, half right and left; balance and turn; forward and back, half right and left to place; first 4 polka; sides polka. Others repeat.



No. 2. Jenny Lind Polka.

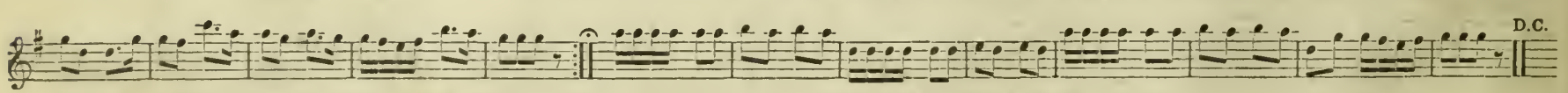


No. 2. 1st couple polka inside the set; grand right and left half round; polka to place. 4 times.

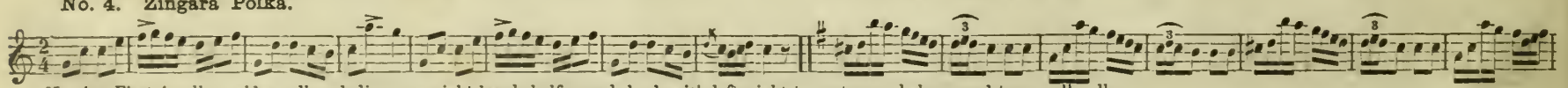


No. 3. Ernani Polka.

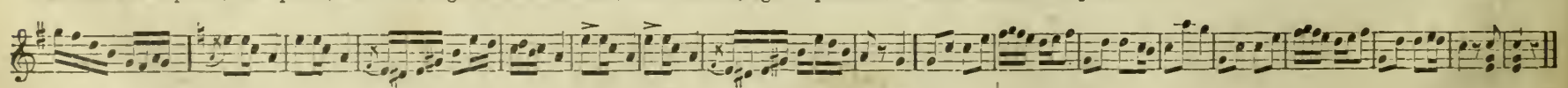
No. 3. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.



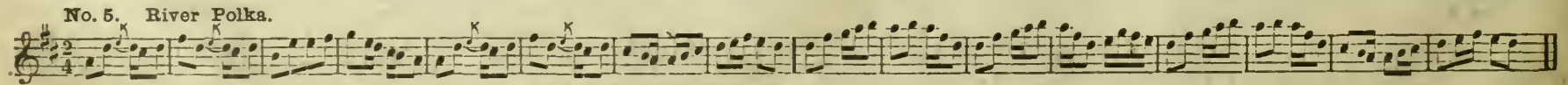
No. 4. Zingara Polka.



No. 4. First 4 polka; sides polka; ladies cross right hands half round, back with left, right to partners; balance and turn; all polka.



No. 5. River Polka.



No. 5 1st and 2d couples polka; 2d and 3d; 3d and 4th; 4th and 1st; all polka round the hall.

Robert Wade

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THE FULL CAMP DUTY,

AS PRACTISED IN THE UNITED STATES ARMY AND NAVY.

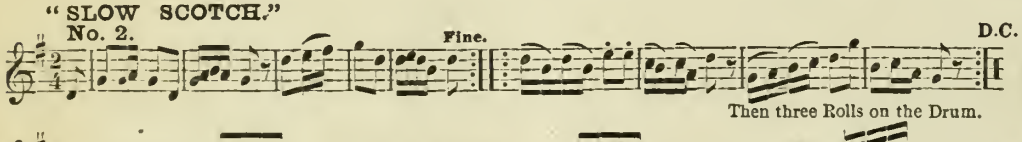
The Reveille is the signal for the men to rise, and the Sentinels to leave off challenging. It is usually played at dawn of day, except when the troops are on the march, when the signal may be played at a much earlier hour. The men form on their company parade grounds, and as soon as the *Reveille* ceases the rolls are called by the orderly Sergeants, *superintended by a commissioned officer.*

Remarks.—No. 1. Of the Reveille, "The Three Camps," as it is written, must be played in about slow march time, and as though it had four beats to the measure instead of two, as usual ¾ time.

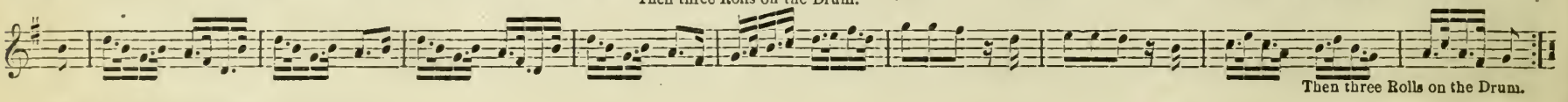
No. 2. "Slow Scotch" is also a slow movement, as it is impossible for the drummer to beat it correctly, unless played slow and with marked accent. The rolls on the drum at close of each movement gives the fife player time to breathe, so that each part may be executed easily; and great care should be taken, that the time may be steady throughout the performance of the whole camp duty.

"THREE CAMPS."
No. 1.

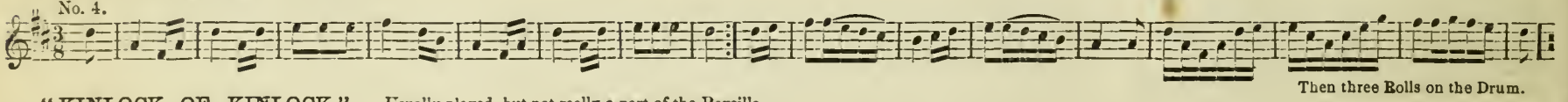
"SLOW SCOTCH."
No. 2.



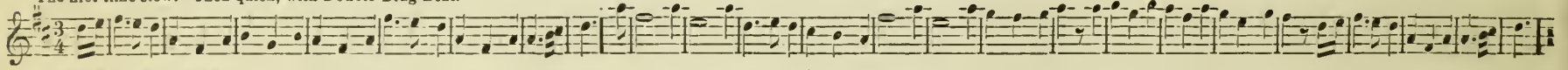
"THE AUSTRIAN."
No. 3.



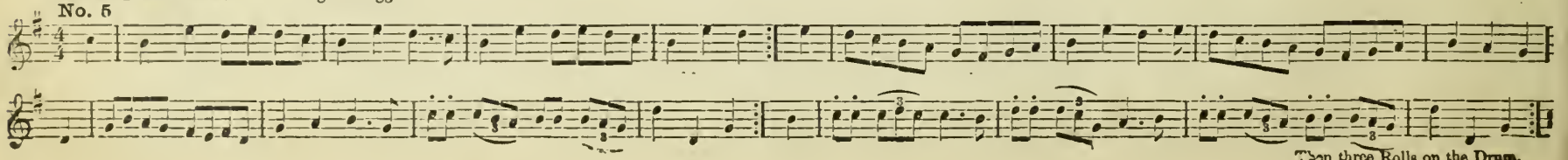
"THE OLD QUEEN DUTCH."
No. 4.



"KINLOCK OF KINLOCK." Usually played, but not really a part of the Reveille.
The first time slow. Then quick, with Double Drag Beat.

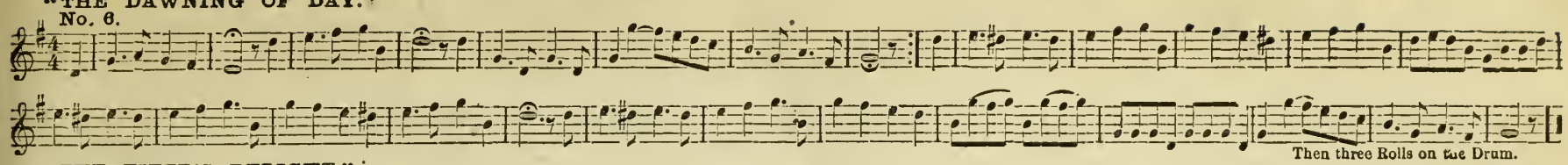


"THE HESSIAN." Single Dragg.
No. 5



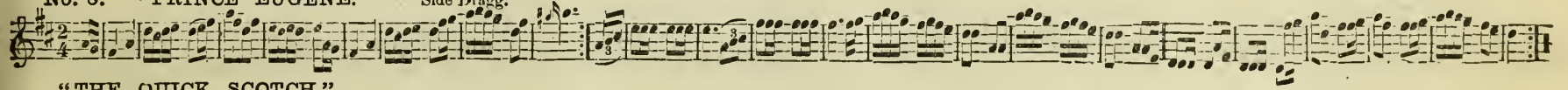
THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

"THE DAWNING OF DAY."
No. 6.

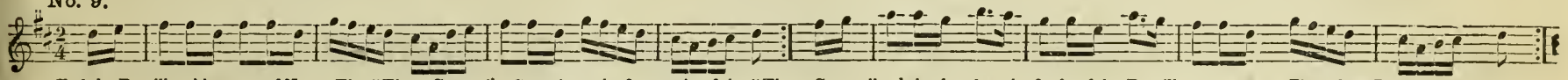


"THE FIFER'S DELIGHT."
No. 7. Double Dragg.

No. 8. **"PRINCE EUGENE."** Side Dragg.

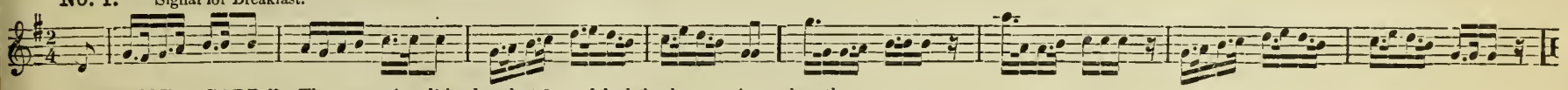


"THE QUICK SCOTCH."
No. 9.



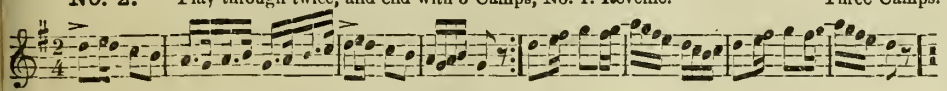
End the Reveille with repeat of No. 1. The "Three Camps." Sometimes the first strain of the "Three Camps," *only* is played as the finale of the Reveille. Then three Rolls on the Drum.

"PEAS UPON A TRENCHER." Breakfast call. Single Dragg.
No. 1. Signal for Breakfast.



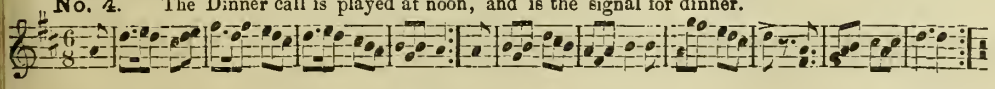
"SURGEON'S CALL." The surgeon's call is played at * — o'clock in the morning, when the sick, able to go about, are conducted to the hospital by the first Sergeants of companies, who hand to the surgeon a list of all the sick in the company.

No. 2. Play through twice, and end with 3 Camps, No. 1. Reveille. Three Camps.



"THE ASSEMBLY." Signal for forming the Regiment.
No. 3.

DINNER CALL "ROAST BEEF."
No. 4. The Dinner call is played at noon, and is the signal for dinner.

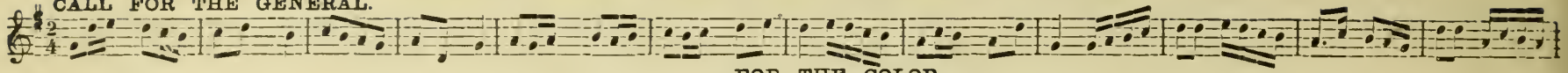


FATIGUE CALL, OR CALL FOR PIONEERS.

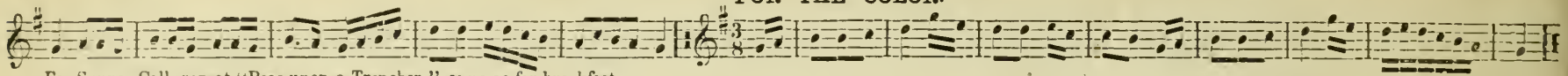
TROOP FOR GUARD MOUNTING. The Troop is played at * — o'clock in the morning, for the purpose of assembling the men for duty, inspection at guard mounting and morning dress parade, when the commanding officer commands it.

* The hour for the Troop, Surgeon, and all other calls, except the "Reveille," "Retreat" and the "Tattoo," are determined by the commanding officer.

CALL FOR THE GENERAL.



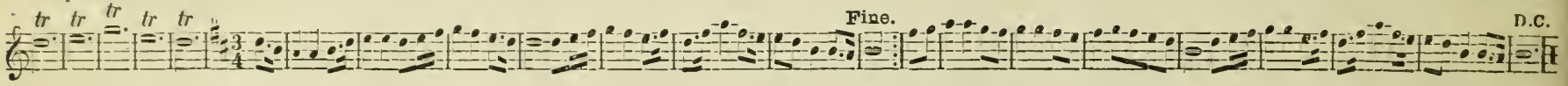
FOR THE COLOR.



For Supper Call, repeat "Peas upon a Trencher," same as for breakfast.

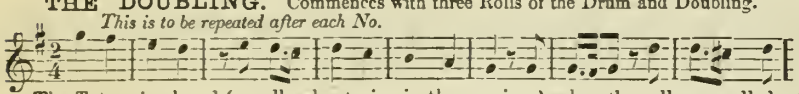
"THE RETREAT."

The Retreat is played at sunset, the evening gun is fired, and the flag is taken down for the night, when there is a roll-call and the orders for the day are read, when the weather permits, there is a dress parade at *retreat*. and the orders are read out at the close of it.

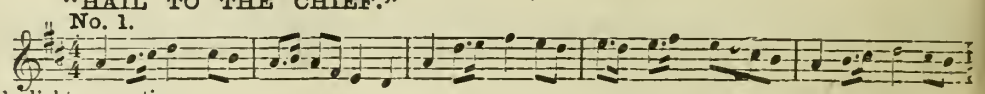


THE TATTOO.

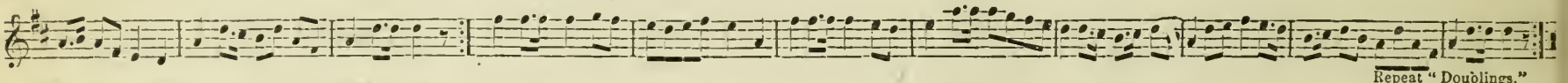
THE DOUBLING. Commences with three Rolls of the Drum and Doubling.
This is to be repeated after each No.



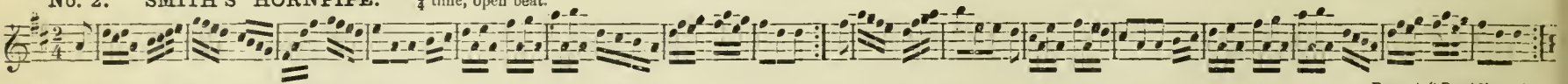
"HAIL TO THE CHIEF."
No. 1.



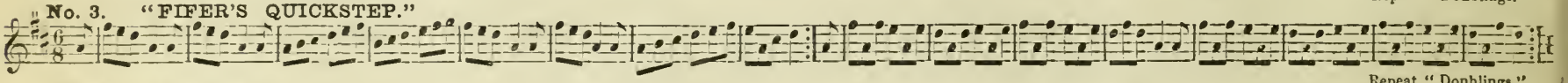
The Tattoo is played (usually about nine in the evening,) when the rolls are called; the lights are extinguished; no soldier is allowed to be out of his tent or quarters after this hour, without special permission.



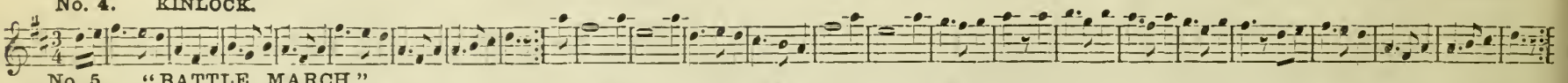
No. 2. SMITH'S HORNPIPE. $\frac{2}{4}$ time, open beat.



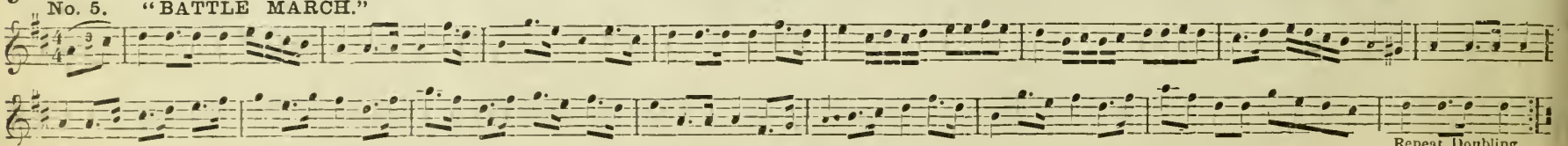
No. 3. "FIFER'S QUICKSTEP."



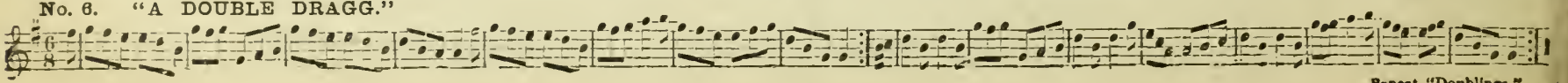
No. 4. KINLOCK.



No. 5. "BATTLE MARCH."

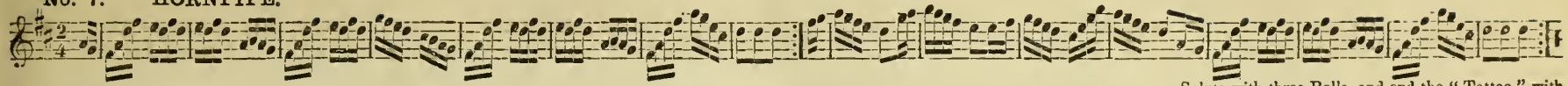


No. 6. "A DOUBLE DRAGG."

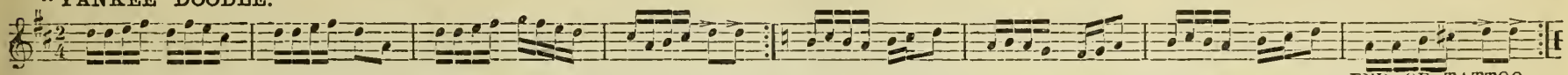


THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

No. 1. "HORNPIPE."



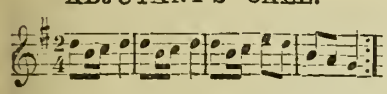
"YANKEE DOODLE."



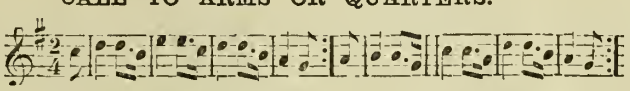
Salute with three Rolls, and end the "Tattoo" with

END OF TATTOO.

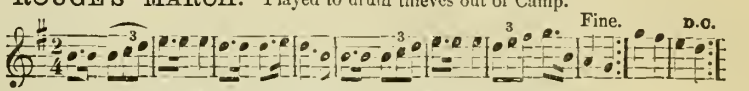
ADJUTANT'S CALL.



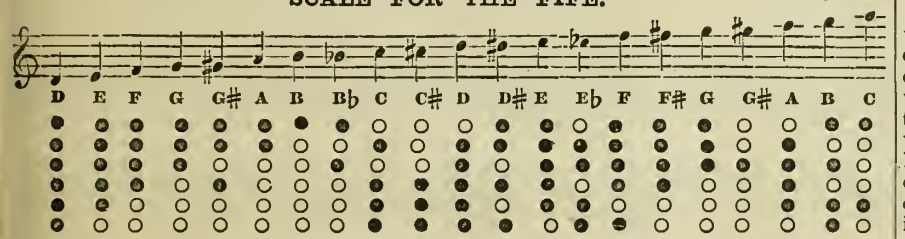
CALL TO ARMS OR QUARTERS.



ROUGE'S MARCH. Played to drum thieves out of Camp.



SCALE FOR THE FIFE.



ON THE MANAGEMENT OF THE FIFE.

The Fife is an instrument that requires but little wind to obtain a clear and rich tone: that little, however, must be judiciously applied to produce the desired effect. The lips should be contracted so as to form a small, smooth and firm aperture for the passage of the wind to the embouchre or blow-hole of the instrument. The strength of the blast should be regulated according to the elevation of the note or notes to be performed. Hence the high notes require more strength than the low ones. It is desirable that the learner should first practice blowing the open note C sharp without using the fingers, until he can make the fife speak that note clearly and distinctly. When he has become master of that note, he may cover the holes properly with the first three fingers of each hand, and commence ascending and descending the notes of the first Octave successively, according to the above Scale. This done, he can next proceed to the higher notes, taking care to increase the pressure of wind gradually as he ascends, and diminishing regularly as he descends the several notes contained within the compass of the Instrument.

EXTRACT FROM "ABSTRACT OF CAMP REGULATIONS."

HEAD-QUARTERS FIRST BRIGADE, FIRST DIVISION, M. V. M. Long Island, Boston Harbor, May 11, 1861.

Stated Signals.

The Reveille;—is to sound or beat at daybreak, and is the signal for the men to rise, and Sentinels to leave off challenging.

The Assembly;—at 6, A. M. Company drills: and whenever at other times this signal is beat, the men assemble on their Company parades, and hold themselves in readiness to respond promptly to other signals.

Peas upon a Trencher;—at 7 o'clock, A. M. Signal for Breakfast.

To the Color;—at 8 o'clock, A. M. This signal (having been preceded by the Assembly,) calls Companies to form in Battalion line, upon Regimental parades, for dress parades and drill.

The Troop;—Guard Mounting at 10 o'clock, A. M., or immediately after drill.

Roast Beef;—at 12 o'clock, A. M. Dinner.

To the Color;—at 4 o'clock, P. M. Same as at 8, A. M.

The Retreat;—at 6 o'clock, P. M. Evening dress parades.

Peas upon a Trencher;—at 7 o'clock, P. M. Supper immediately after dress parades.

The Tattoo;—at 10 o'clock, evening. After which no soldier is to quit his quarters, unless by special leave; and after the roll call, all lights,—except at Head-Quarters, the Police, and the Guard Tents,—are to be extinguished.

The Long Roll;—is the signal for getting under arms immediately.

The General;—is the signal to strike tents and prepare for marching.

The Drummer's Call;—will be beat, at the Police Tent, by the *Drummer of the Police*, 15 minutes previous to the above signals, and the signal drummer and fifer of each Regiment and Battalion will immediately repair to their parades, before the Colors of their Corps. The beats will commence on the right, and be immediately taken up by all, who will beat the required signal, marching to the right of their parades, thence to the left, and back to the centre, where the beat will cease.

A Drummer of the Police, who will attend constantly, and in temporary absence leave a substitute, at the Police Quarters, to communicate the call for signals.

A Signal Drummer and Fifer, in each Regiment and Battalion, to beat the prescribed signals on the Regimental or Battalion parades.

Roll Calls.

There will be three stated roll calls daily—*The First*, immediately after Reveille.

The Second, immediately after Assembly, before Retreat.

The Third, immediately after Tattoo.

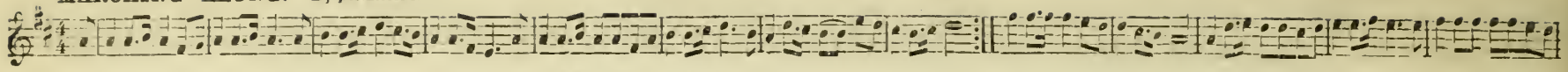
Sentinels will permit no non-commissioned officer or soldier to quit the camp without a pass from the General, or the General Staff Officer, under authority of the General, except they be directed by *express orders* from the Officer of the Guard to pass persons with the Countersign. Such orders, will, however, be given only by direction of the General for special reasons.

At every relief, the guard must parade for roll call and inspection, and remain formed until the relief returns.

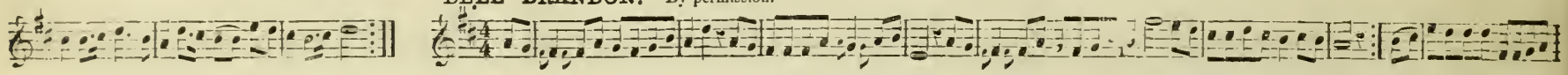
The officer of the guard must see that the countersign is duly communicated to the sentinels a little before twilight; to enable him to do which, he must be furnished by the Officer of the day with the Parole and Countersign, before Retreat.

Immediately after receiving the countersign, and until Reveille, the sentinels must challenge all who approach them. No sentinel must suffer any person to advance nearer than the point of his bayonet until he has received the countersign, placing himself in the position of "Arms port" for that purpose. He must hold conversation with none except in discharge of his duty.

MARCHING ALONG. By permission.

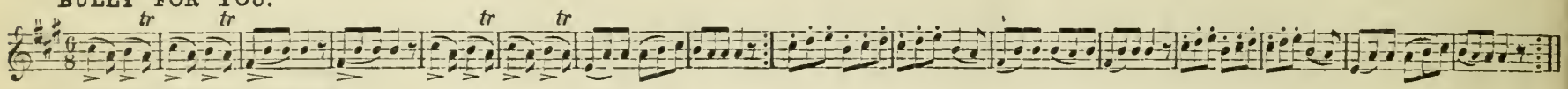


BELL BRANDON. By permission.

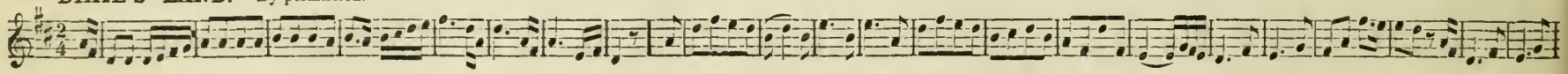


DO THEY THINK OF ME AT HOME.

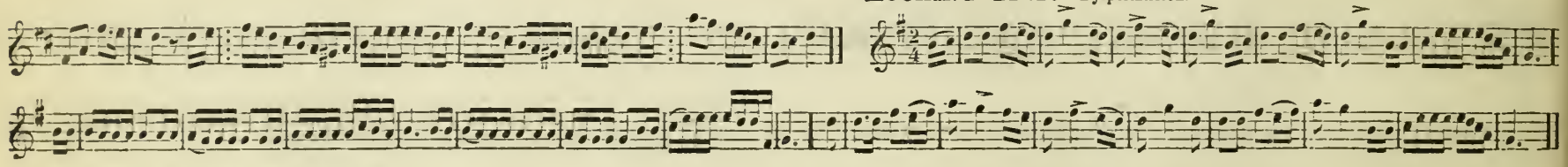
BULLY FOR YOU.



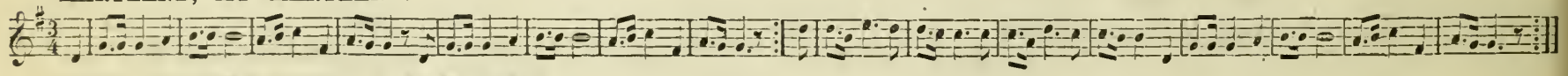
DIXIE'S LAND. By permission.



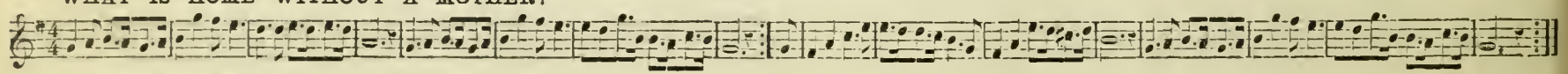
MOCKING BIRD. By permission.



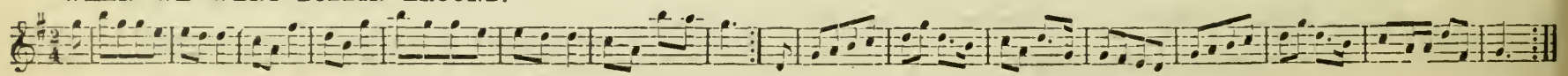
MARYLAND, MY MARYLAND.



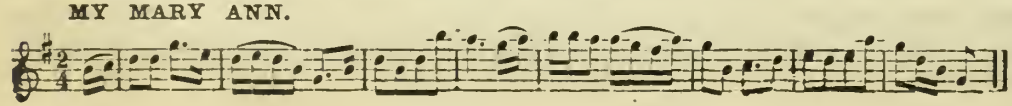
WHAT IS HOME WITHOUT A MOTHER?



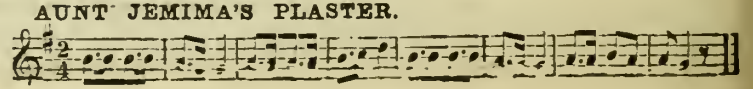
WHEN WE WENT BOBBIN AROUND.



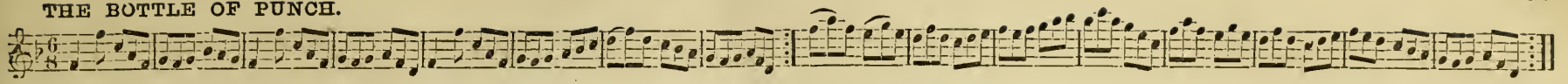
MY MARY ANN.



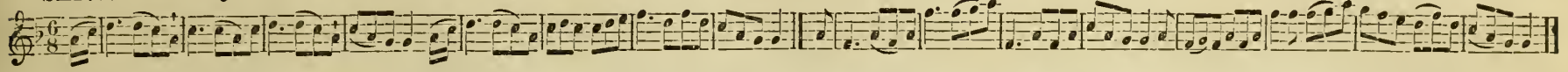
AUNT JEMIMA'S PLASTER.



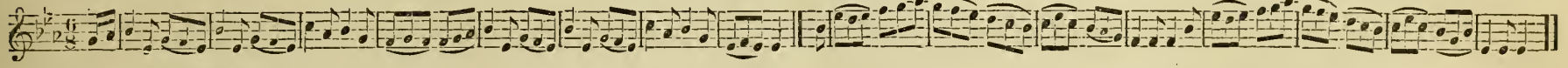
THE BOTTLE OF PUNCH.



SKIVER THE QUILT.

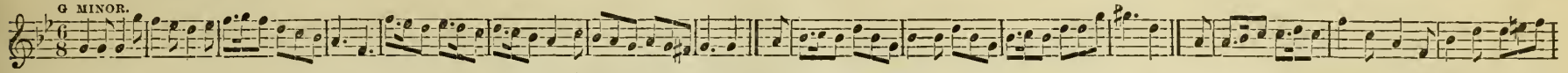


KITTY OF OULART.



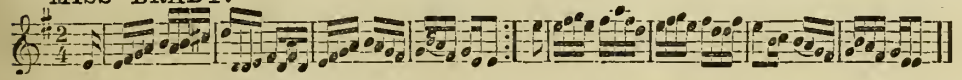
TEDDY AND MOLLY.

G MINOR.

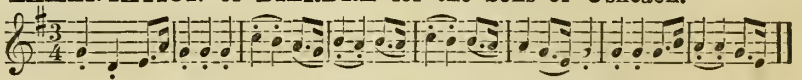


THE UNFORTUNATE CUP OF TEA. (Reel.)

MISS BRADY.



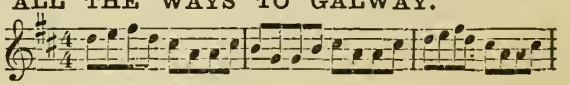
LAMENTATION of DIERDRE for the Sons of Usneach.



KITTY OF COLERAINE.

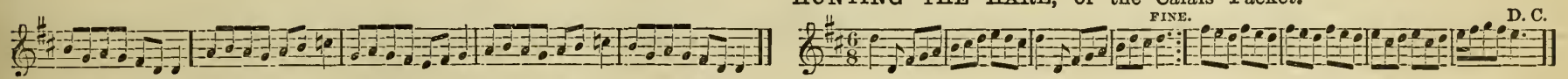
FINE. D. C;

ALL THE WAYS TO GALWAY.

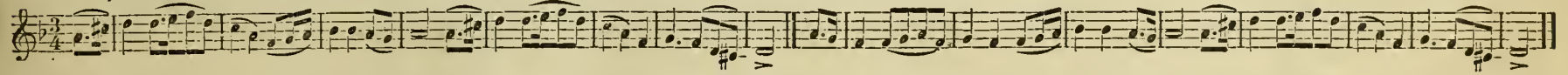


HUNTING THE HARE, or the Calais Packet.

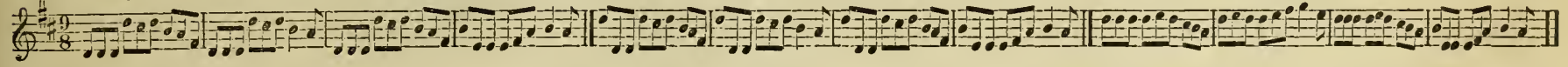
FINE. D. C.



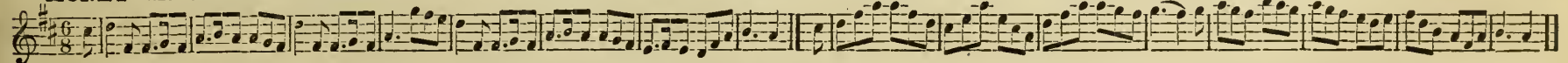
COME, REST IN THIS BOSOM.



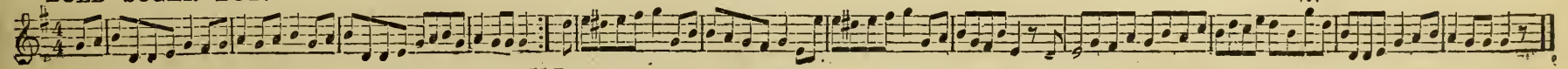
PADDY, NOW WON'T YOU BE EASY.



MONEY IN BOTH POCKETS.

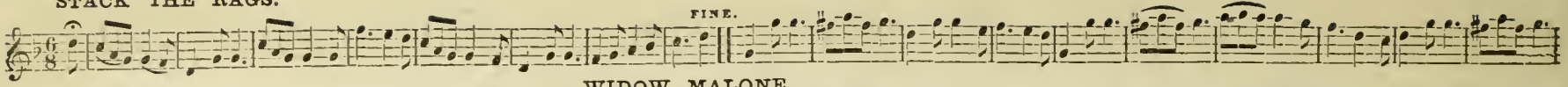


BOLD SOGER BOY.

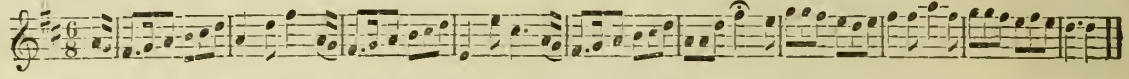


IRISH AIRS.

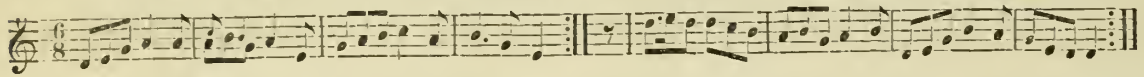
STACK THE RAGS.



WIDOW MALONE.

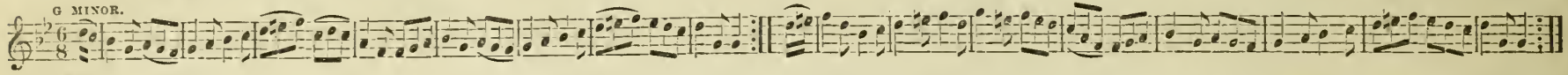


HUGGAMUR FENE ON SAMBHRULINN. The original Irish for "We have brought the Summer with us."

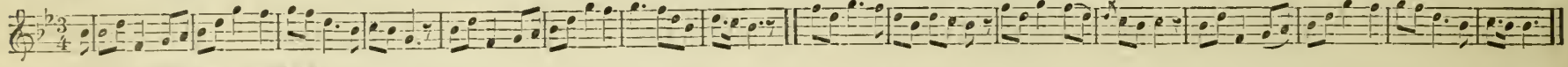


IRISH CRY.

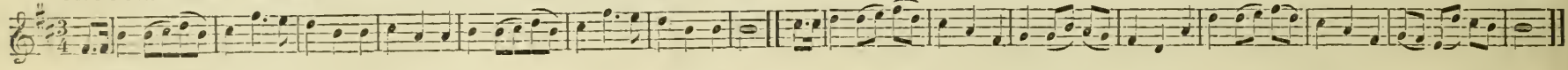
THE PEELER AND THE GOAT.



FAIRY BOY.

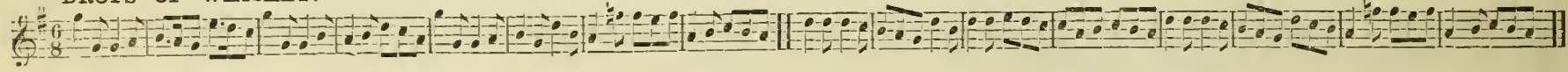


CROOGHAN A VENEE.

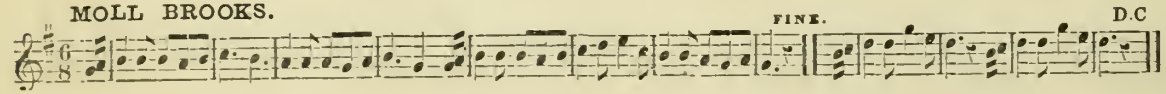


CEAN DUBH DELISH.

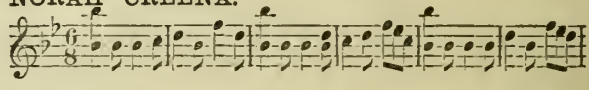
DROPS OF WHISKEY.

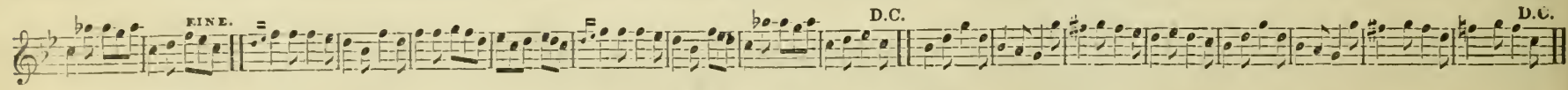


MOLL BROOKS.

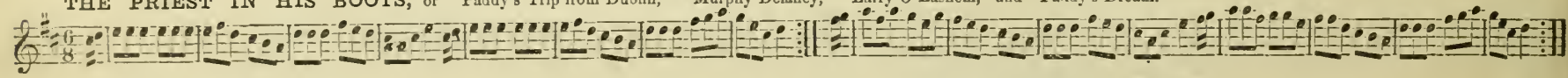


NORAH CREENA.

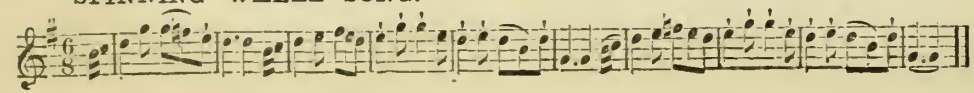




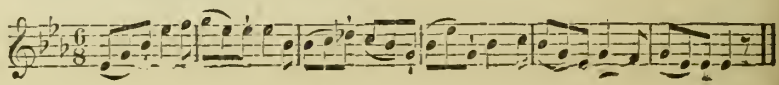
THE PRIEST IN HIS BOOTS, or "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."



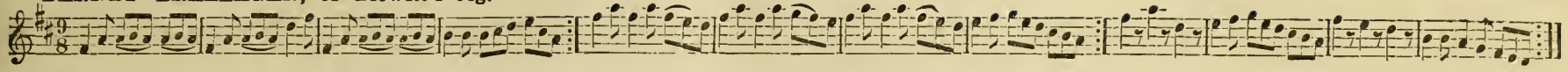
SPINNING WHEEL SONG.



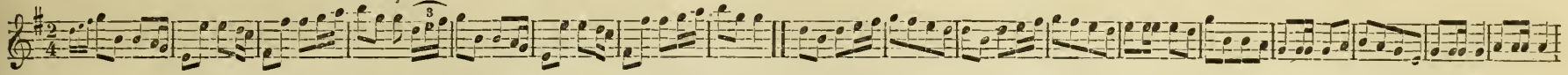
IRISH SPINNING WHEEL.



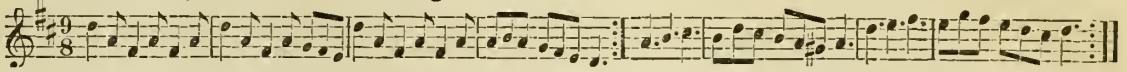
BARNEY BRALLAGAN, or Blewitt's Jig.



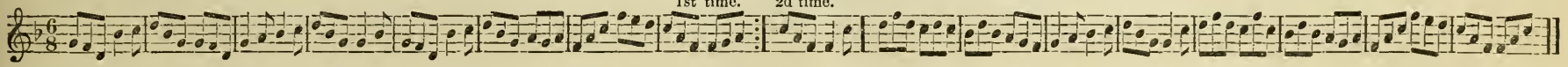
PADDY, WILL YOU LOVE ME.



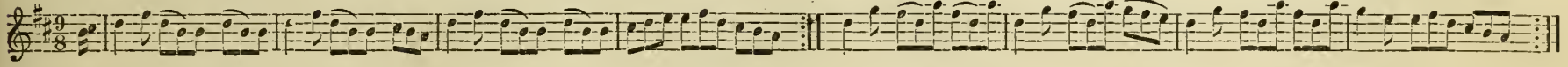
GALWAY JIG, or Who'll come fight in the Snow.



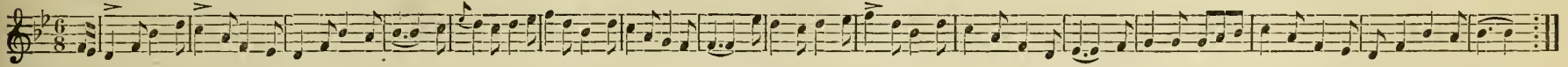
TWO PENNY JIG.



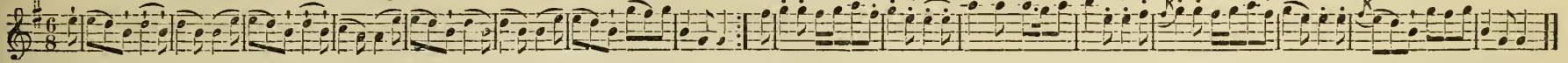
YELLOW STOCKINGS.



PADDIES EVERMORE.

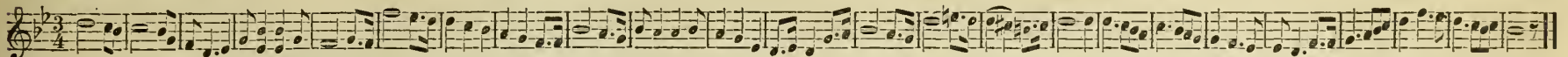


IS IT THE PRIEST YOU WANT?



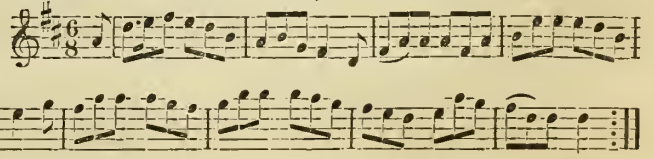
HUISH THE CAT.

DERMOT ASTORE.

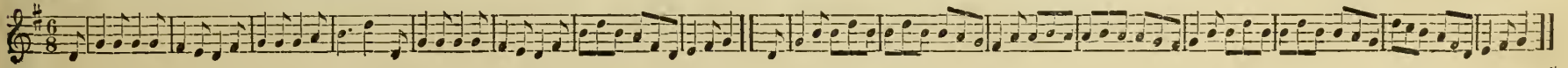


THE WINNOWING SHEET, or, If thou wilt be Mine.

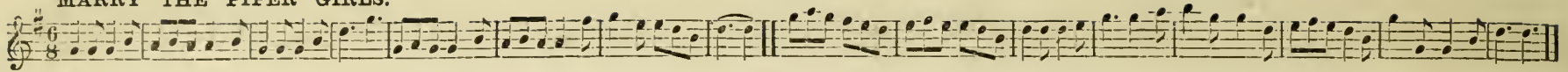
THE PRATIES ARE DUG, and the Frost is all over.



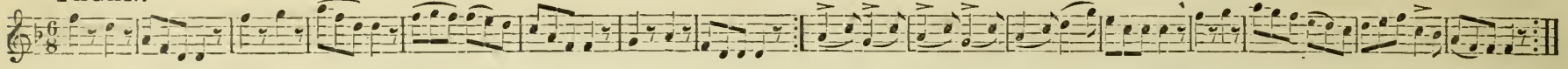
MERRY GIRLS OF DUBLIN.



MARRY THE PIPER GIRLS.

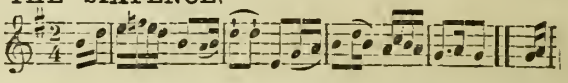


FAGAN.

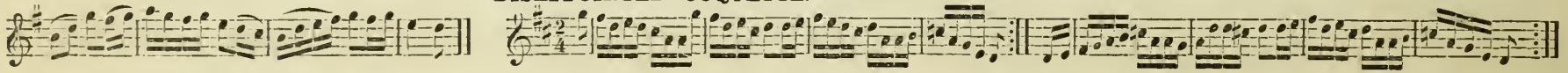


CAPTAIN MEGAN.

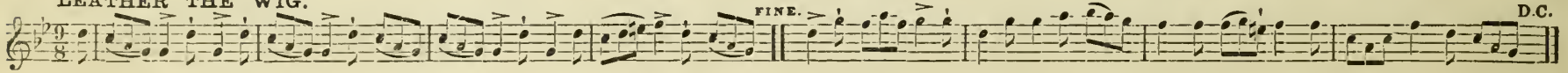
THE SIXPENCE.



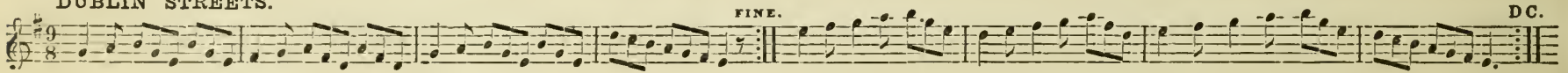
DISAPPOINTED COQUETTE.



LEATHER THE WIG.

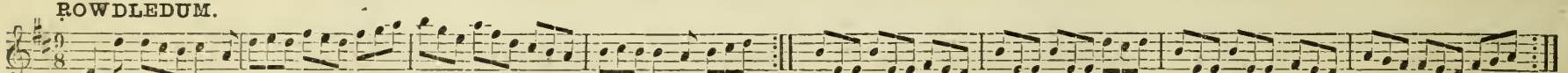


DUBLIN STREETS.

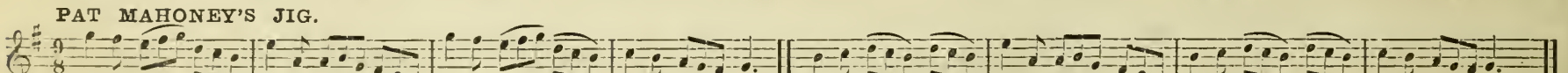


BRIAN O'LINN'S JIG.

ROWDLEDUM.

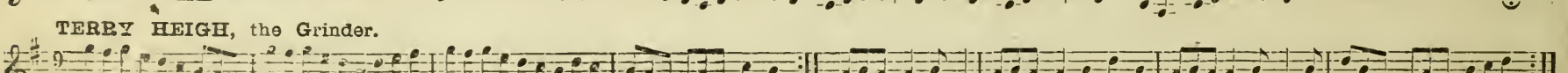


PAT MAHONEY'S JIG.

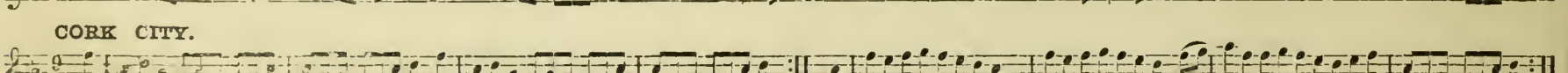


BEAUTEOUS FAIR MOLLY.

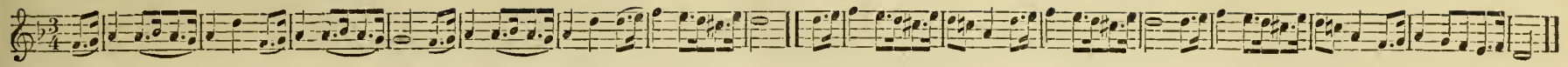
TERRY HEIGH, the Grinder.



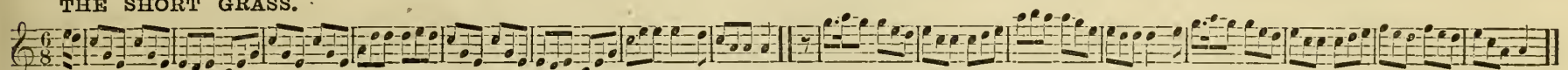
CORK CITY.



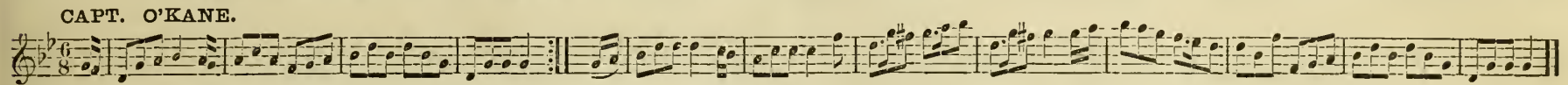
THE DIRGE OF CAROLAN.



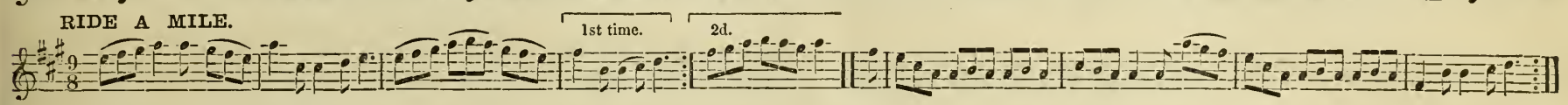
THE SHORT GRASS.



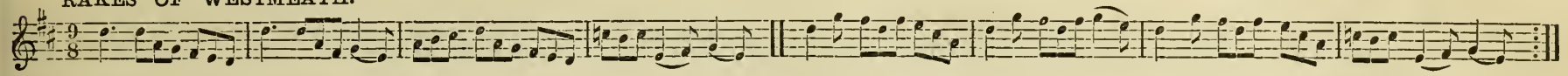
CAPT. O'KANE.



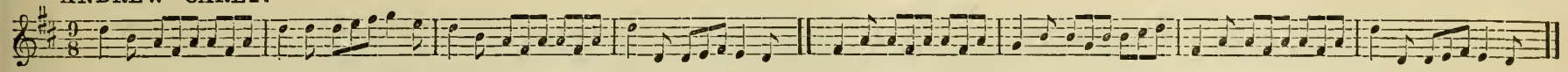
RIDE A MILE.



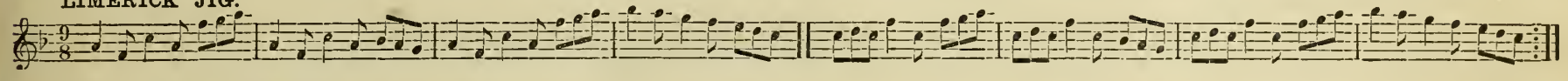
RAKES OF WESTMEATH.



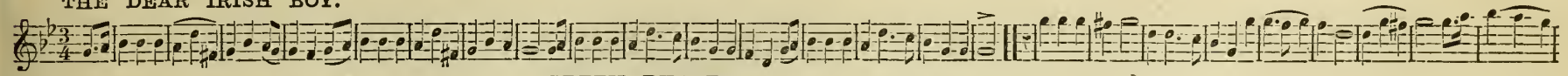
ANDREW CAREY.



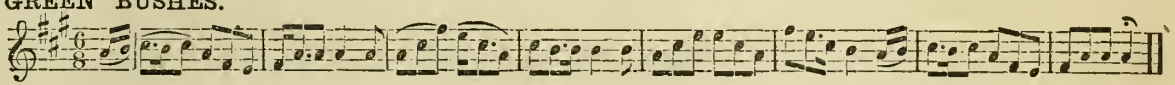
LIMERICK JIG.



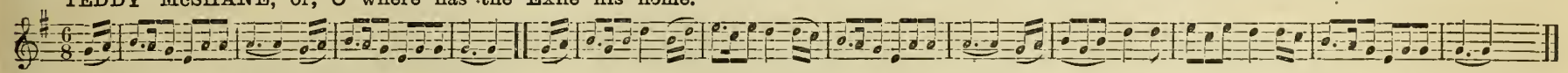
THE DEAR IRISH BOY.



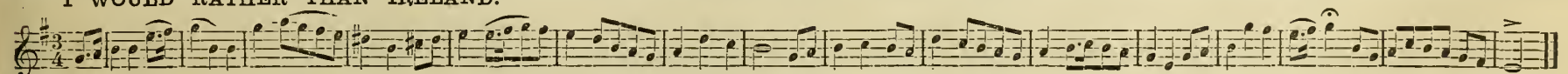
GREEN BUSHES.



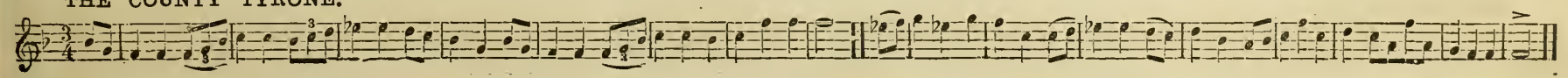
TEDDY McSHANE, or, O where has the Exile his home.



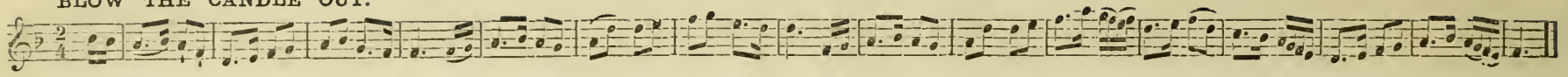
I WOULD RATHER THAN IRELAND.



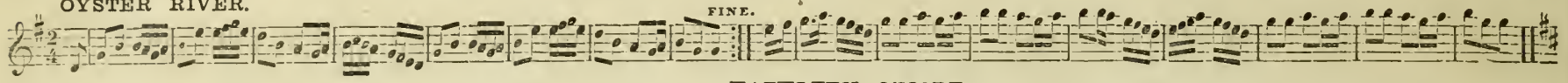
THE COUNTY TYRONE.



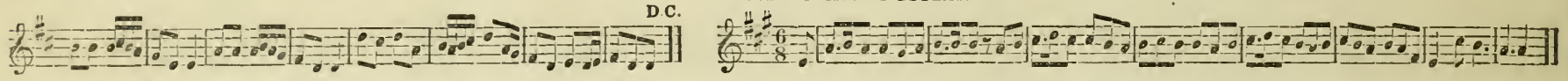
BLOW THE CANDLE OUT.



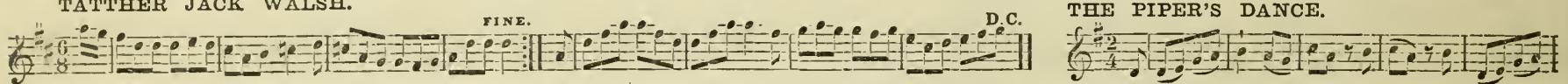
OYSTER RIVER.



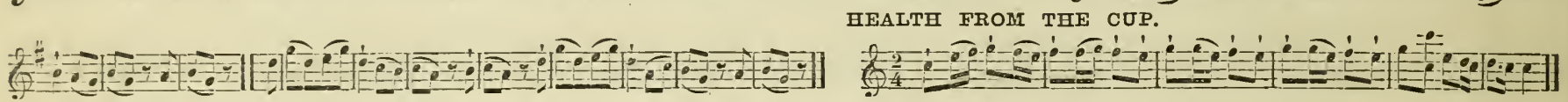
KATHLEEN O'MORE.



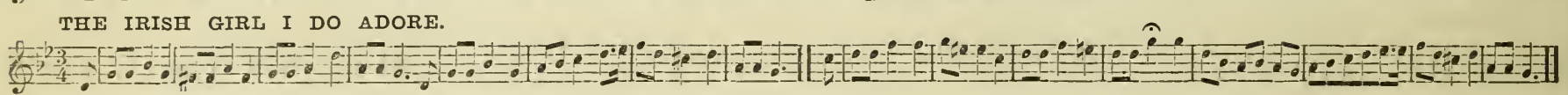
TATTHER JACK WALSH.



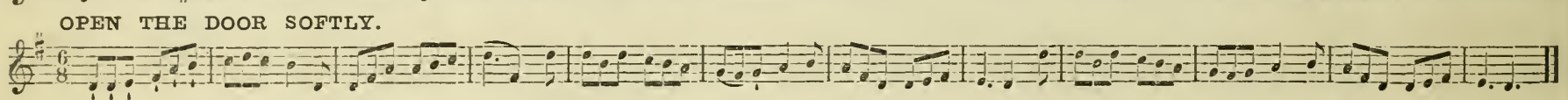
THE PIPER'S DANCE.



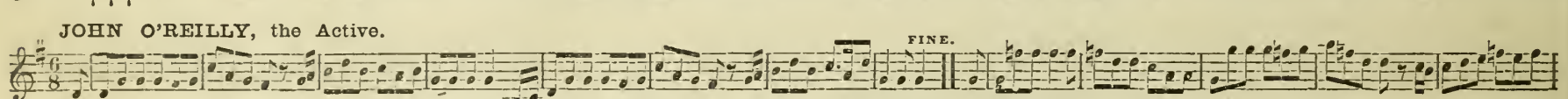
HEALTH FROM THE CUP.



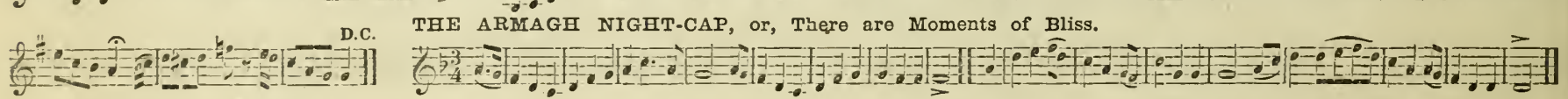
THE IRISH GIRL I DO ADORE.



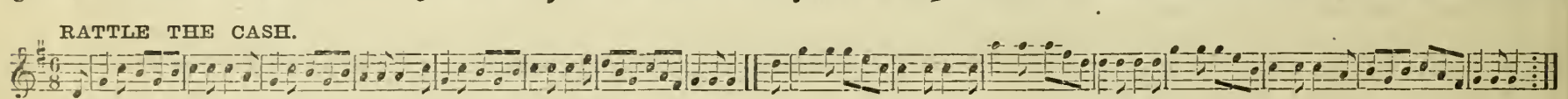
OPEN THE DOOR SOFTLY.



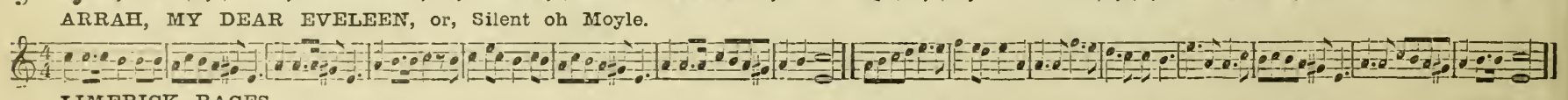
JOHN O'REILLY, the Active.



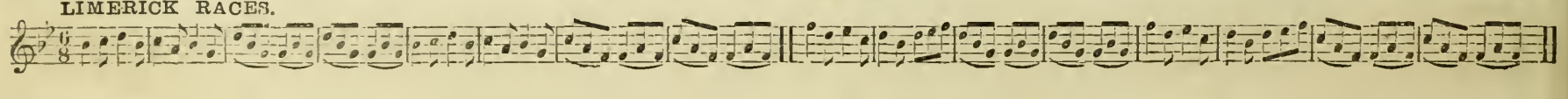
THE ARMAGH NIGHT-CAP, or, There are Moments of Bliss.



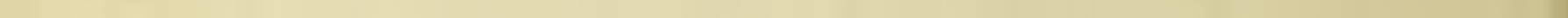
RATTLE THE CASH.



ARRAH, MY DEAR EVELEEN, or, Silent oh Moyle.

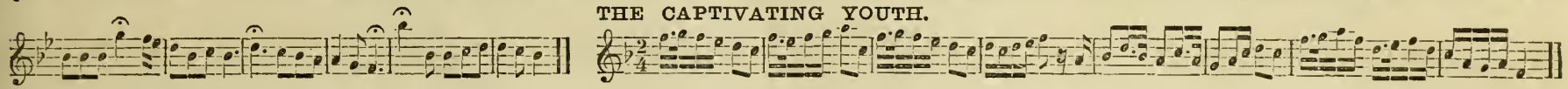


LIMERICK RACES.

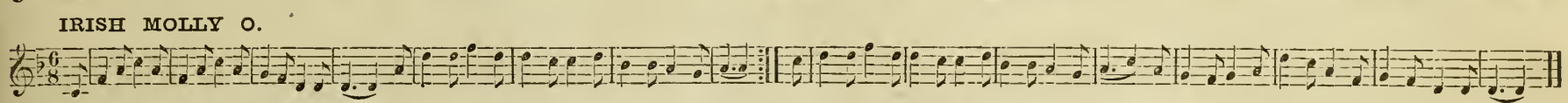


HUMORS OF DONNYBROOK FAIR.

THE CAPTIVATING YOUTH.

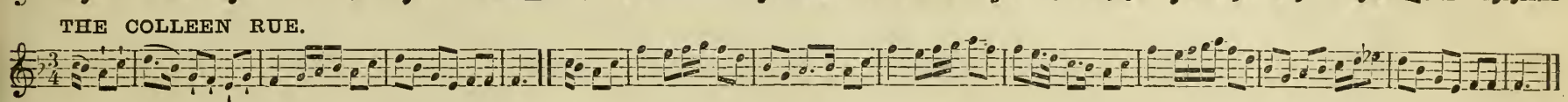


IRISH MOLLY O.

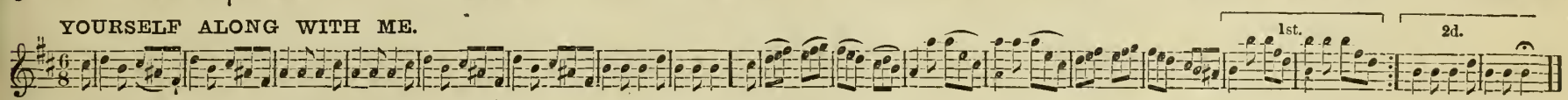


THE ROCKS OF CASHELL.

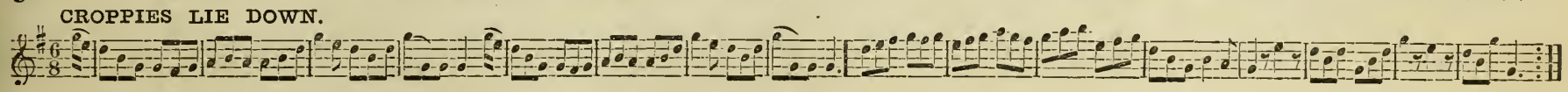
THE COLLEEN RUE.



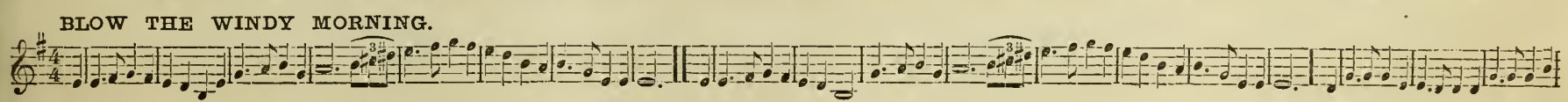
YOURSELF ALONG WITH ME.



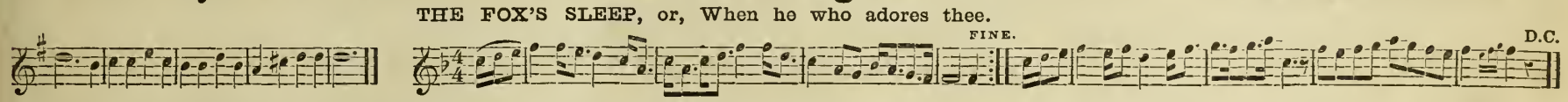
CROPPIES LIE DOWN.



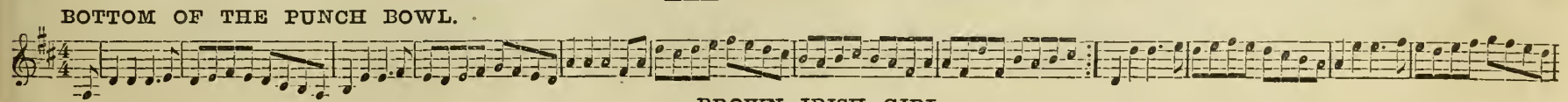
BLOW THE WINDY MORNING.



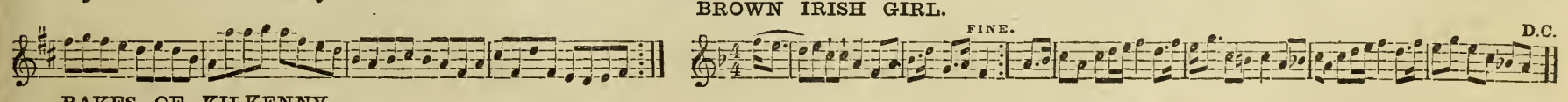
THE FOX'S SLEEP, or, When he who adores thee.



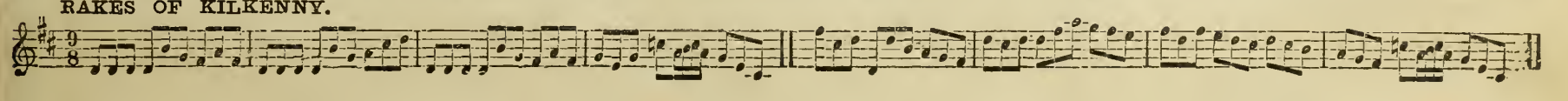
BOTTOM OF THE PUNCH BOWL.



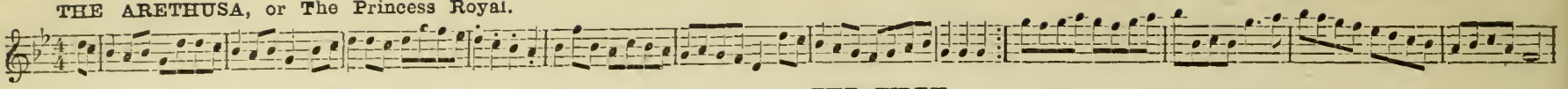
BROWN IRISH GIRL.



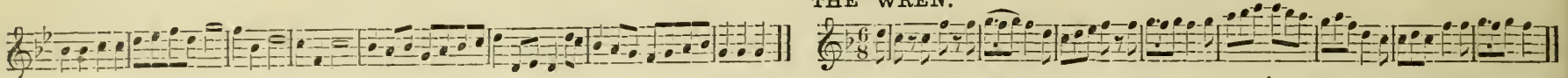
RAKES OF KILKENNY.



THE ARETHUSA, or The Princess Royal.

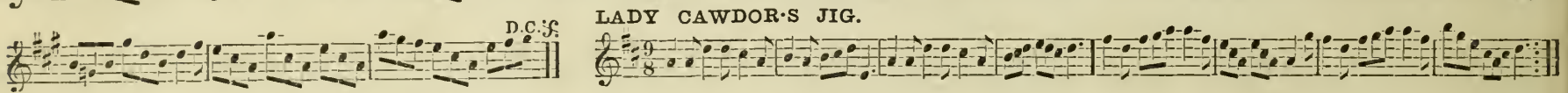


THE WREN.

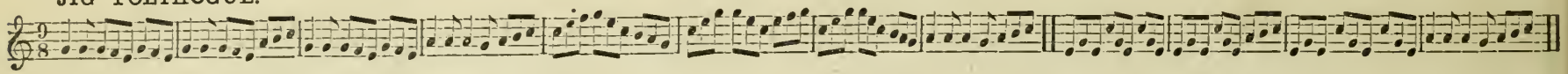


RATTLING ROARING WILLIE.

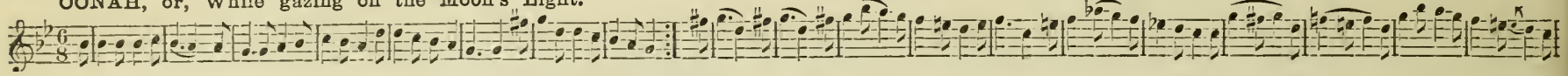
LADY CAWDOR'S JIG.



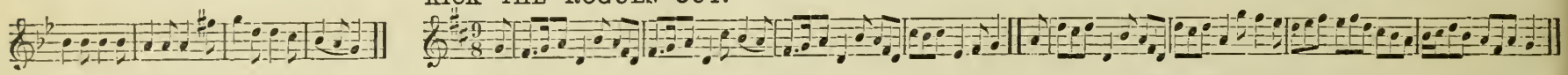
JIG POLTHOGUE.



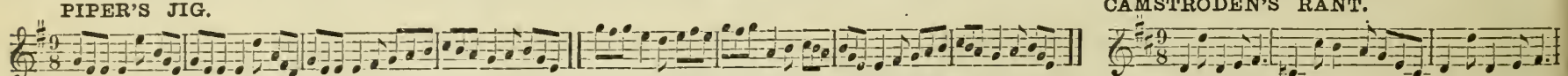
OONAH, or, While gazing on the Moon's Light.



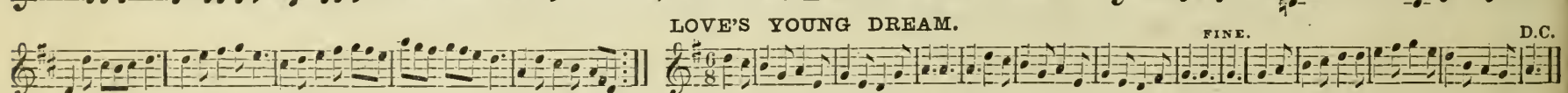
KICK THE ROGUES OUT.



PIPER'S JIG.

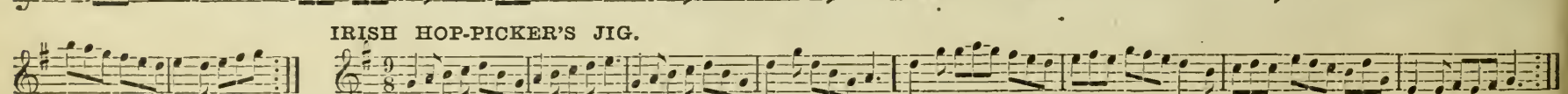


CAMSTRODEN'S RANT.

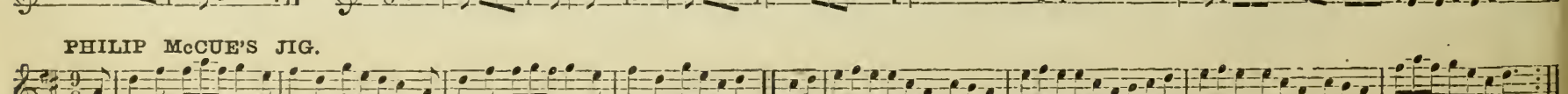


LOVE'S YOUNG DREAM.

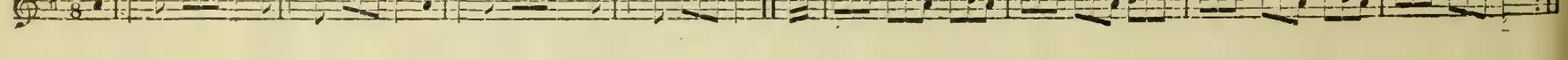
MORGAN RATTLER.



IRISH HOP-PICKER'S JIG.

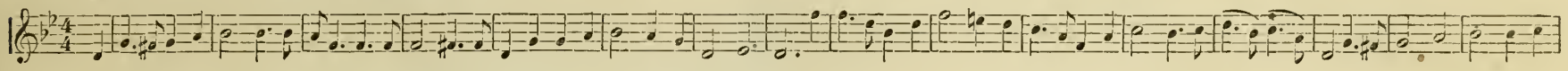


PHILIP McCUE'S JIG.



TOSS THE FEATHERS, or Drowsy Maggy.

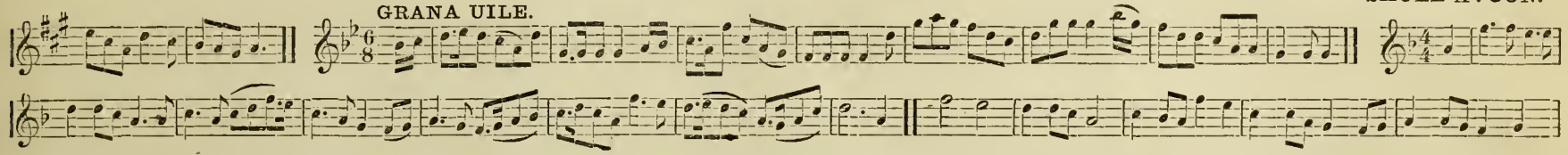
D Minor. SONG OF THE BATTLE EVE.



LILLIBULLERO, or Protestant Boys.

SHULE AVOON.

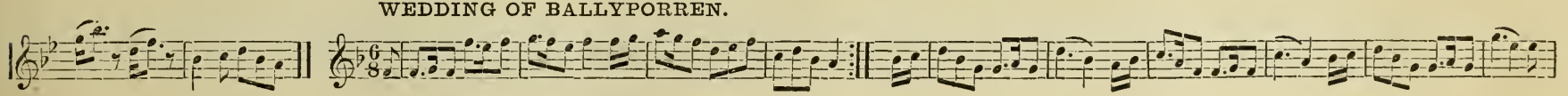
GRANA UILE.



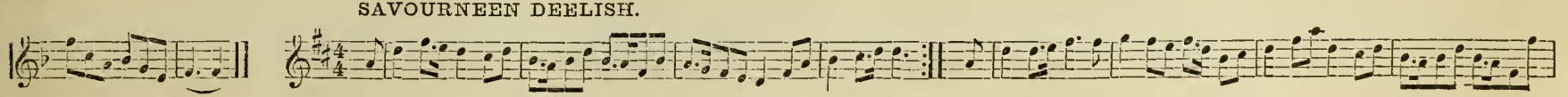
WIND THAT SHAKES THE BARLEY.

MORGIANA IN IRELAND.

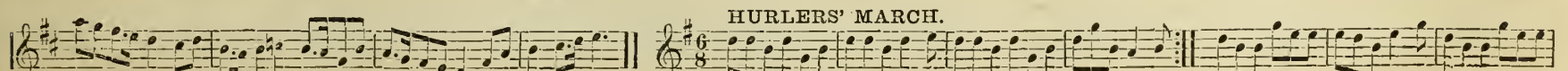
WEDDING OF BALLYPORREN.



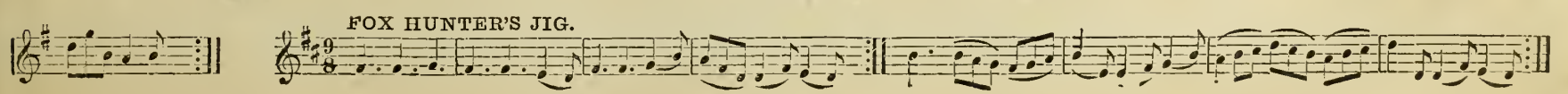
SAVOURNEEN DEELISH.



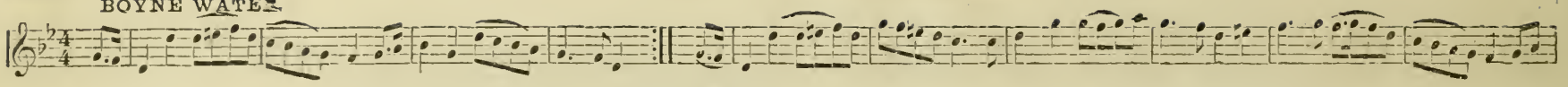
HURLERS' MARCH.



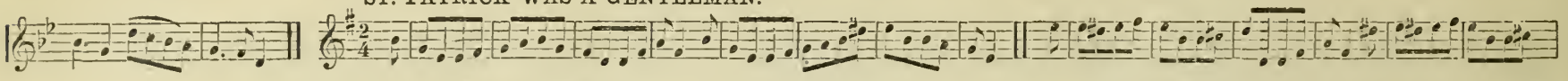
FOX HUNTER'S JIG.



BOYNE WATER.

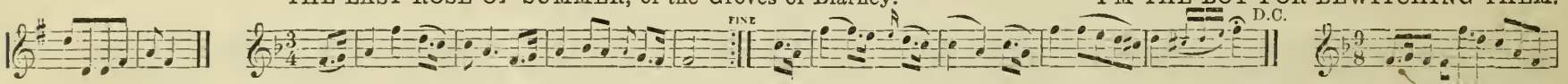


ST. PATRICK WAS A GENTLEMAN.

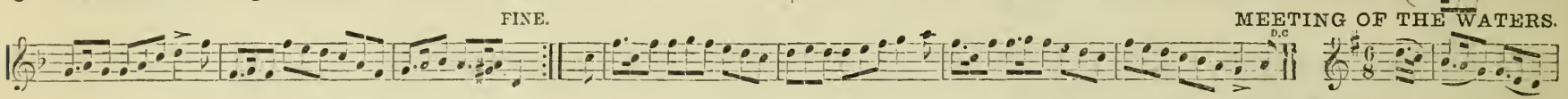


THE LAST ROSE OF SUMMER, or the Groves of Blarney.

I'M THE BOY FOR BEWITCHING THEM.



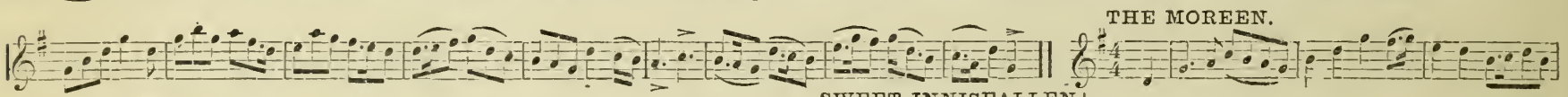
FINE.



MEETING OF THE WATERS.

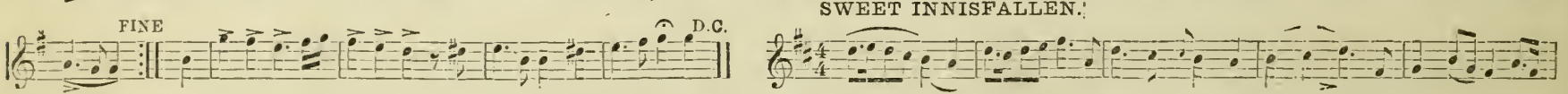
DERRY DOWN, or Dennis Brulgruddery.

THE MOREEN.



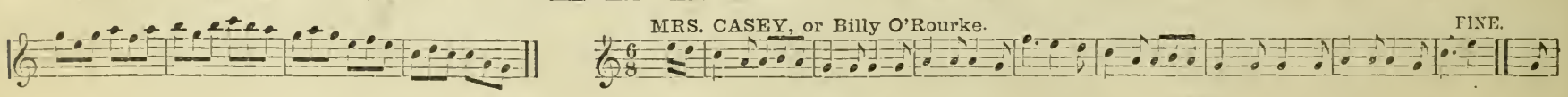
FINE

SWEET INNISFALLEN.



PADDY O'RAFFERTY.

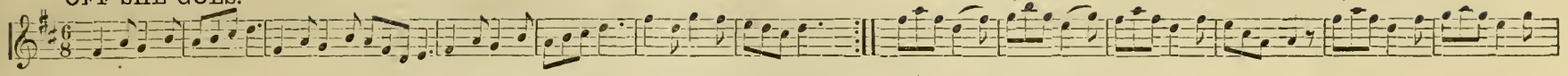
MRS. CASEY, or Billy O'Rourke.



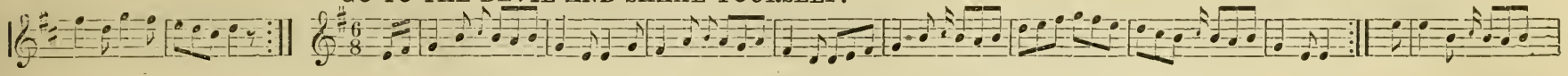
IRISH PIPES.

RENALDINE.

OFF SHE GOES.

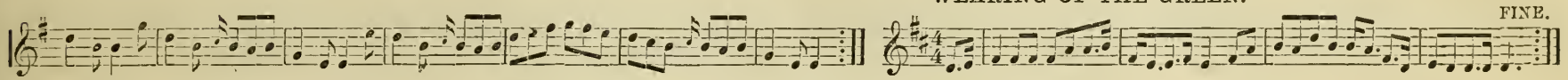


GO TO THE DEVIL AND SHAKE YOURSELF.



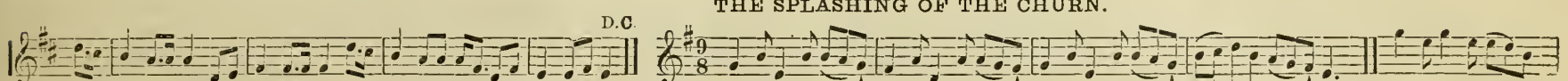
WEARING OF THE GREEN.

FINE.

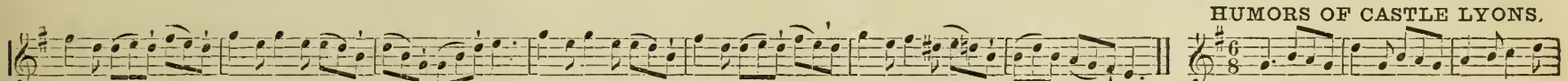


THE SPLASHING OF THE CHURN.

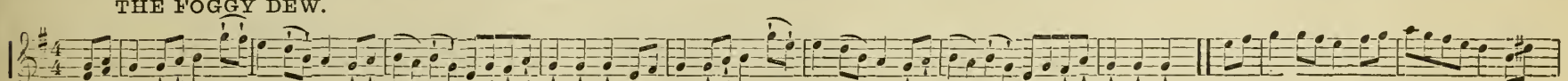
D.C.



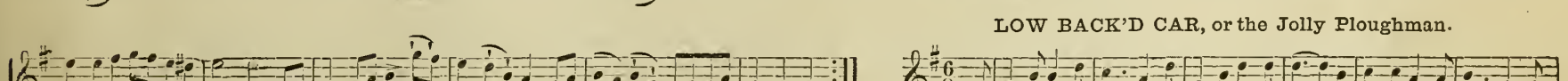
HUMORS OF CASTLE LYONS.



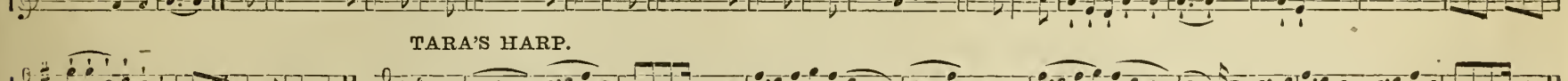
THE FOGGY DEW.



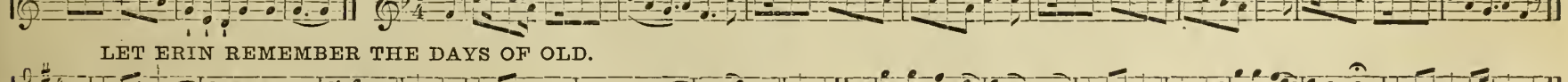
LOW BACK'D CAR, or the Jolly Ploughman.



TARA'S HARP.

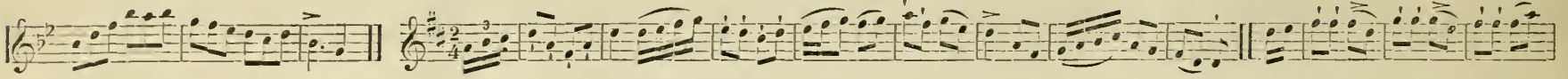


LET ERIN REMEMBER THE DAYS OF OLD.

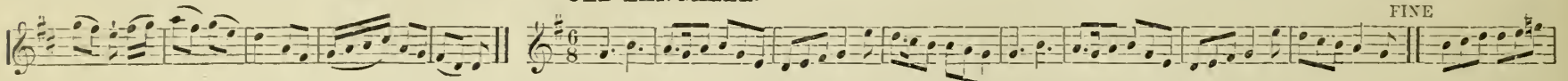


THE GROWLING OLD WOMAN.

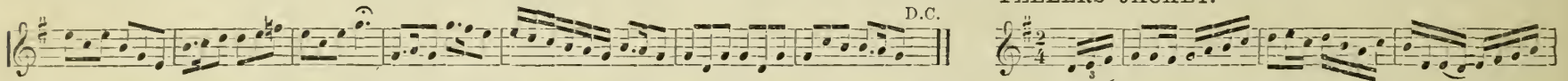
LEATHER AWAY WITH THE WATTLE O!



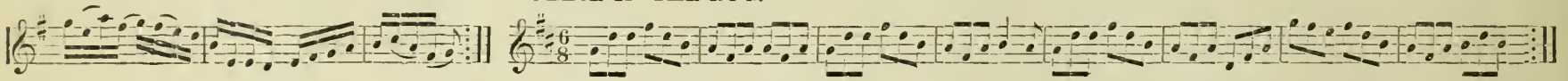
OLD LANGALEE.



PEELERS' JACKET.

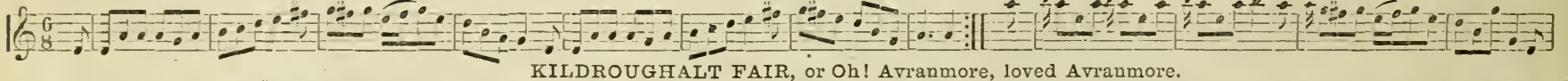


GEESE IN THE BOG.

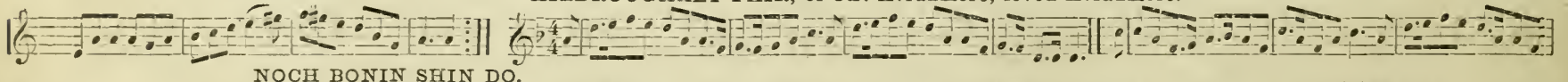


LARRY CROGAN.

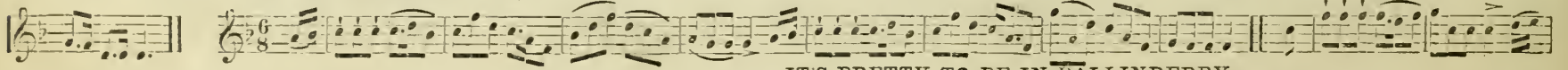
RAKES OF KILDARE.



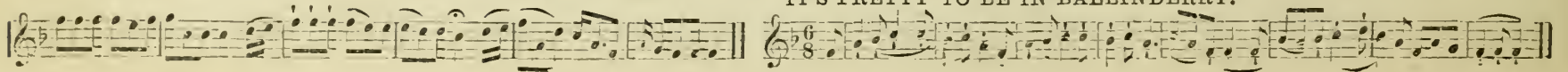
KILDROUGHALT FAIR, or Oh! Avranmore, loved Avranmore.



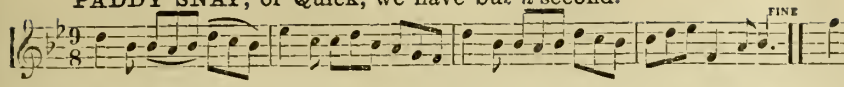
NOCH BONIN SHIN DO.



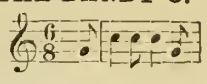
IT'S PRETTY TO BE IN BALLINDERRY.



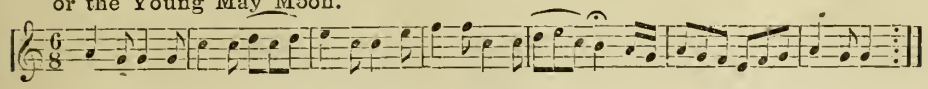
PADDY SNAP, or Quick, we have but a second.



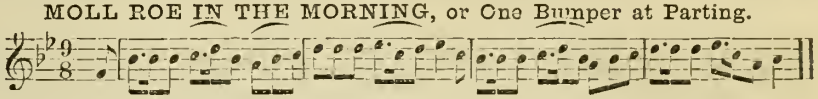
THE DANDY O.

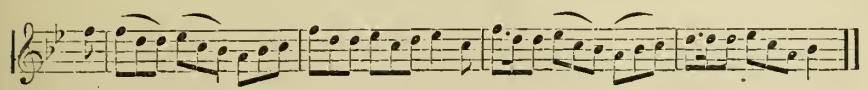


or the Young May Moon.

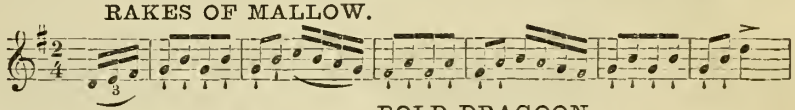


MOLL ROE IN THE MORNING, or One Bumper at Parting.



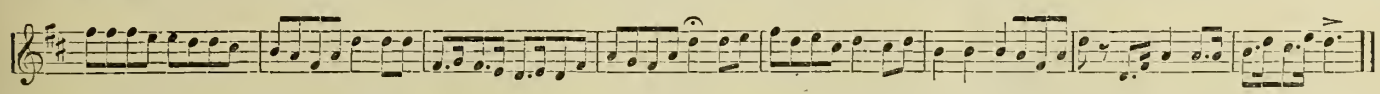


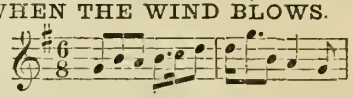
RAKES OF MALLOW.

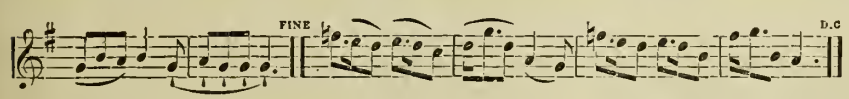


BOLD DRAGOON.

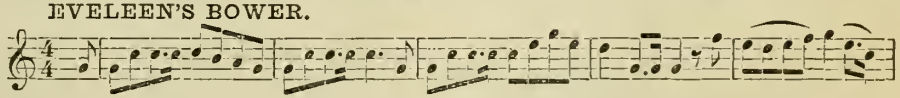
WHEN THE WIND BLOWS.



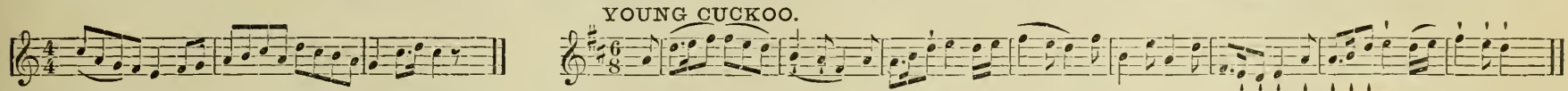




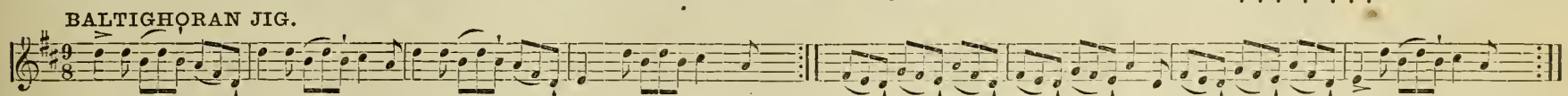
EVELEEN'S BOWER.



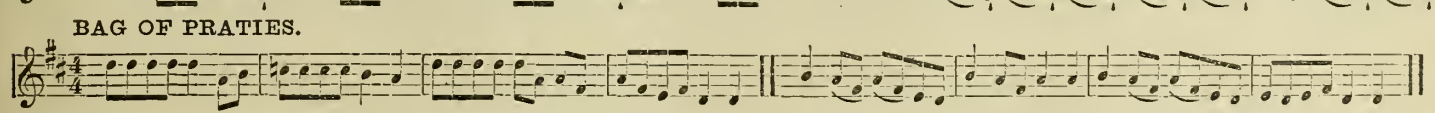
YOUNG CUCKOO.



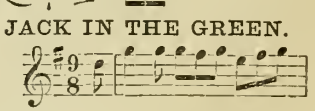
BALTIGHORAN JIG.



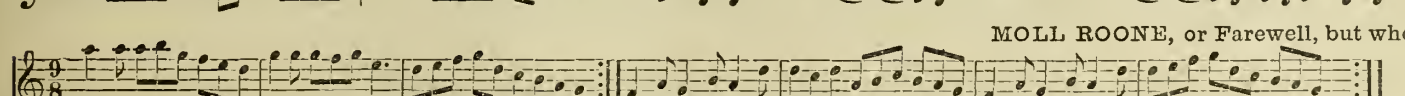
BAG OF PRATIES.

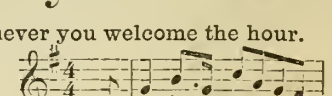


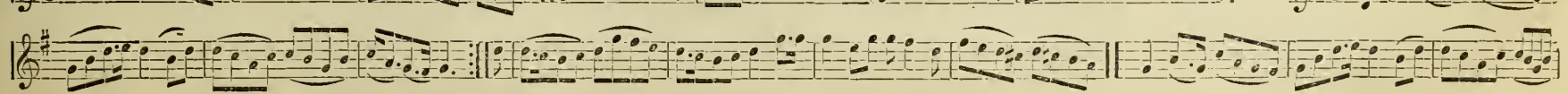
JACK IN THE GREEN.



MOLL ROONE, or Farewell, but whenever you welcome the hour.

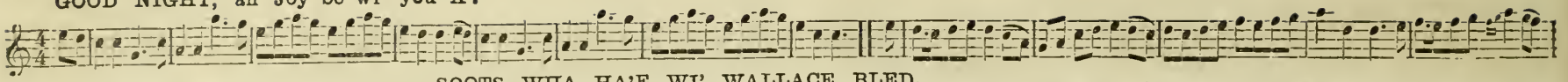




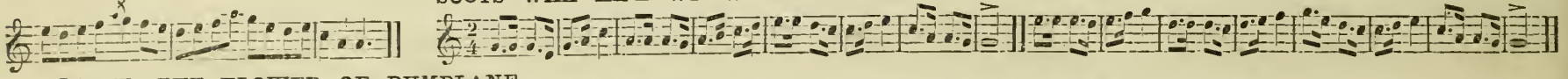


ANGELS WHISPER.

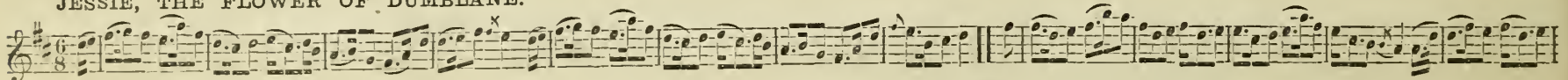
GOOD NIGHT, an' Joy be wi' you A'.



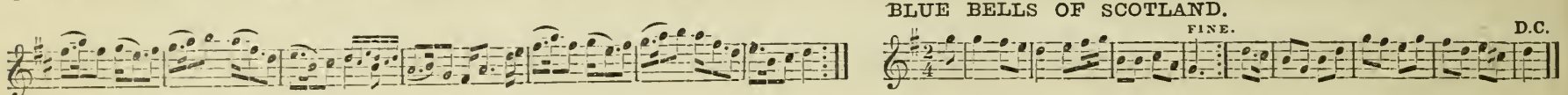
SCOTS WHA HA'E WI' WALLACE BLED.



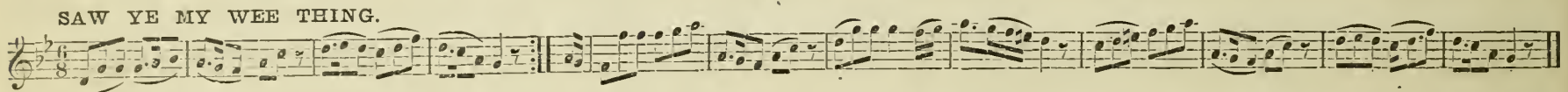
JESSIE, THE FLOWER OF DUMBLANE.



BLUE BELLS OF SCOTLAND.



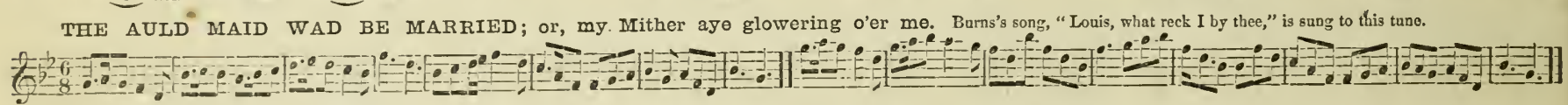
SAW YE MY WEE THING.



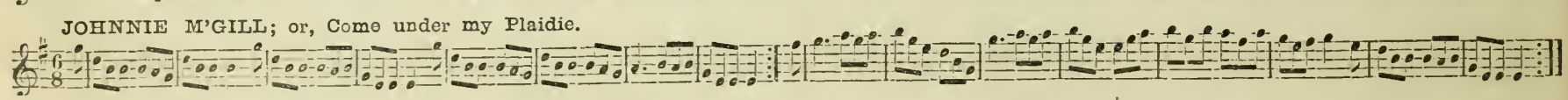
STREATHEARN. A Strathspey. NIEL GOW.

BONNIE SCOTCH LASSIE. Reel.

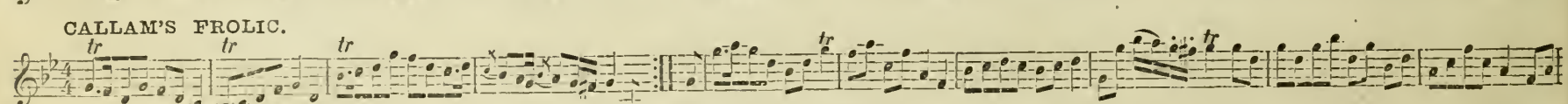
THE AULD MAID WAD BE MARRIED; or, my Mither aye glowering o'er me. Burns's song, "Louis, what reck I by thee," is sung to this tune.



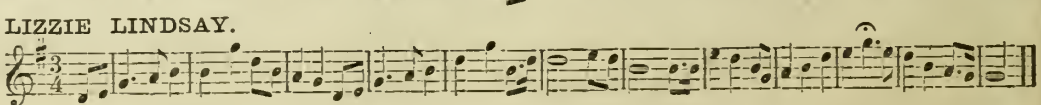
JOHNNIE M'GILL; or, Come under my Plaidie.



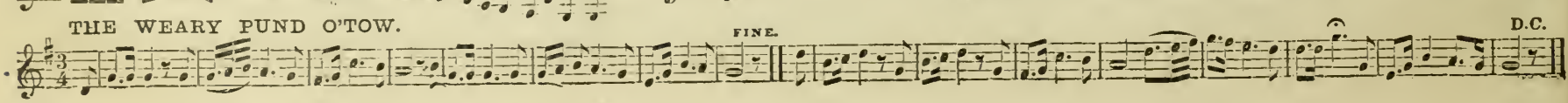
CALLAM'S FROLIC.



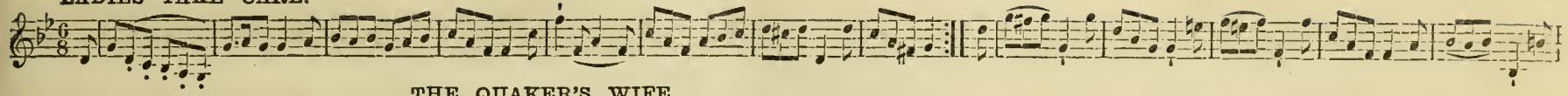
LIZZIE LINDSAY.



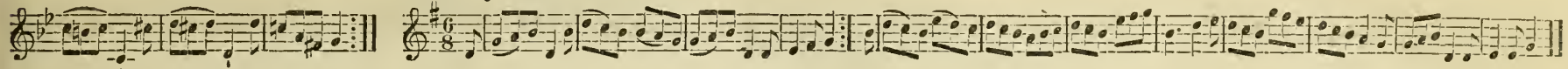
THE WEARY PUND O'TOW.



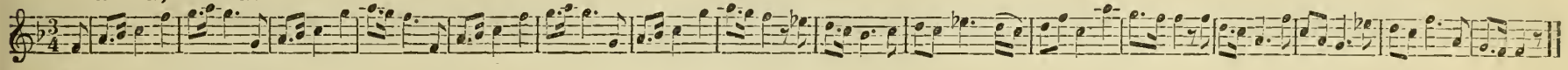
LADIES TAKE CARE.



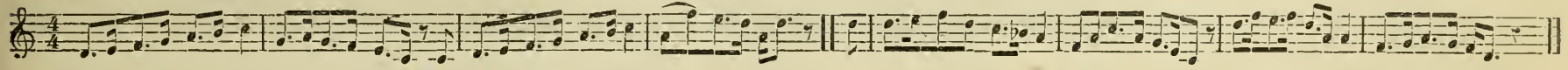
THE QUAKER'S WIFE.



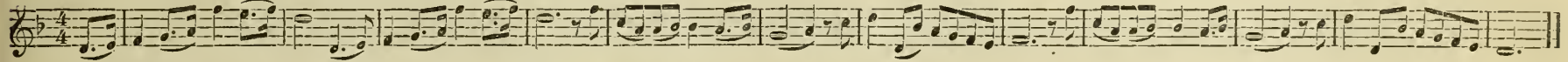
O WALY, WALY.



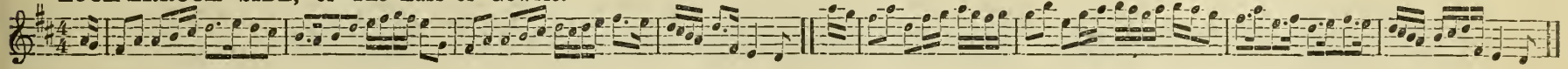
MY BOY TOMMY.



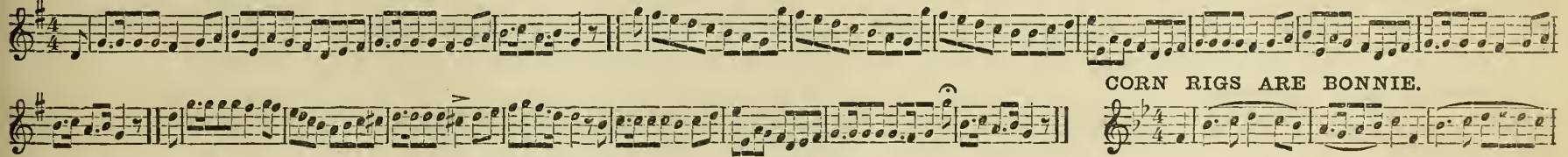
WILL YE GANG TO THE EWE BUGHTS, MARION.



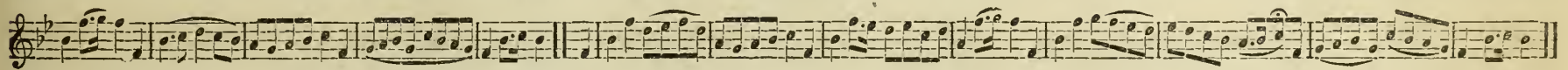
LOCH-ERROCH SIDE, or The Lass of Gowrie.



CALLER HERRIN.

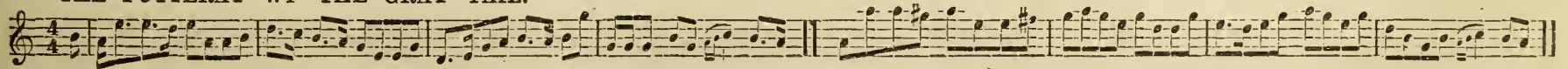


CORN RIGS ARE BONNIE.

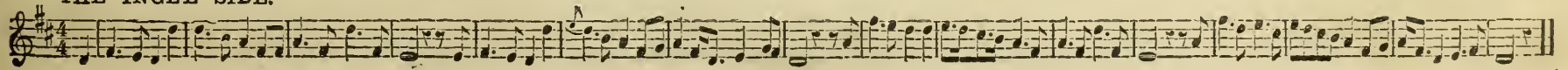


O, IF JOCKEY WOULD BUT STEAL ME.

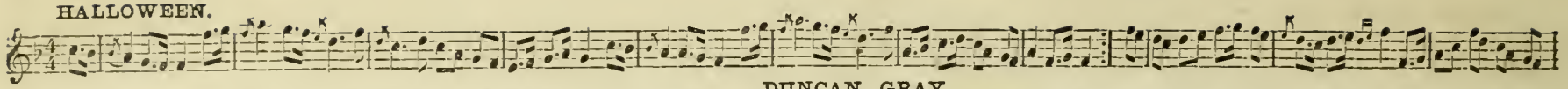
THE FUTTERAT WI' THE GRAY TAIL.



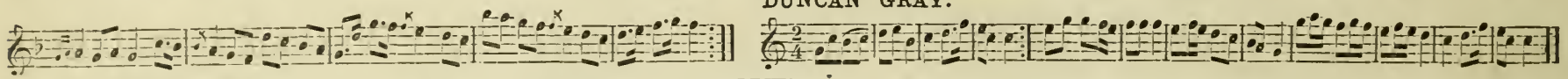
THE INGLE SIDE.



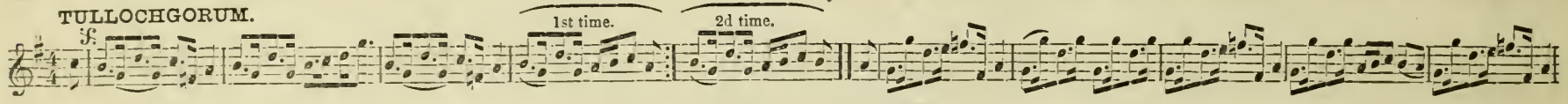
HALLOWEEN.



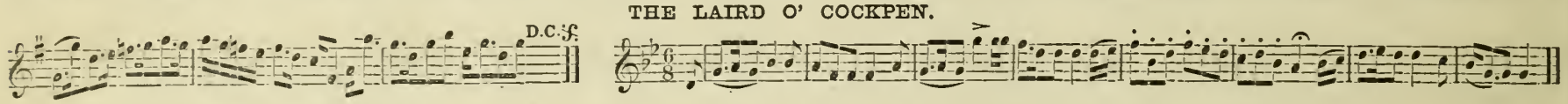
DUNCAN GRAY.



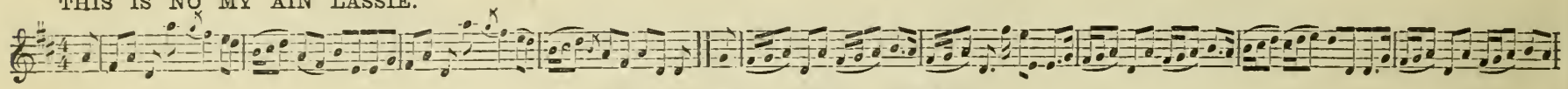
TULLOCHGORUM.



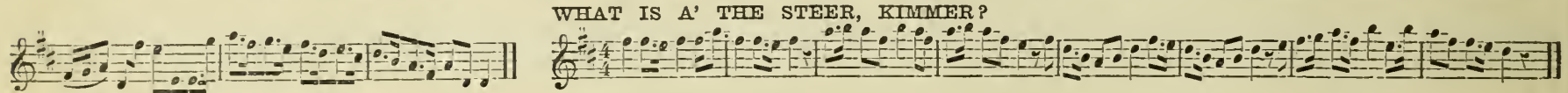
THE LAIRD O' COCKPEN.



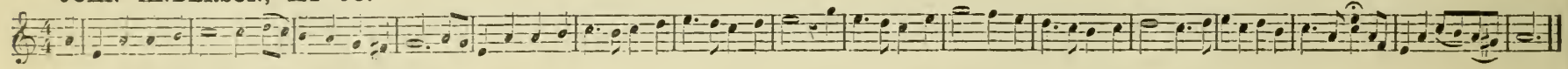
THIS IS NO MY AIN LASSIE.



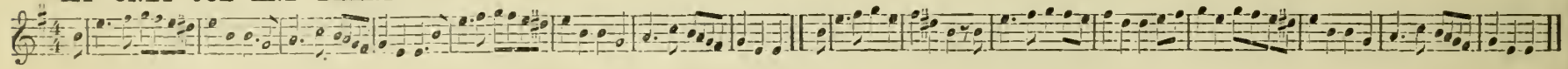
WHAT IS A' THE STEER, KIMMER?



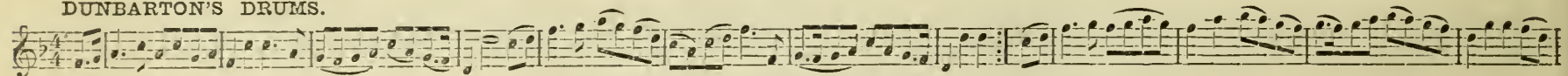
JOHN ANDERSON, MY JO.



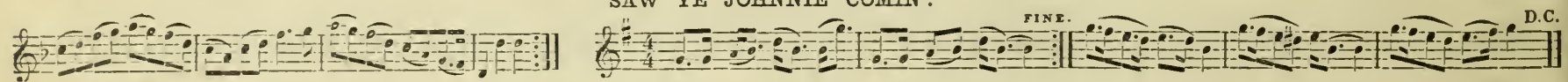
MY ONLY JOE AND DEARY O.



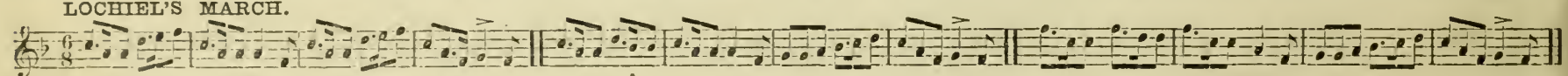
DUNBARTON'S DRUMS.



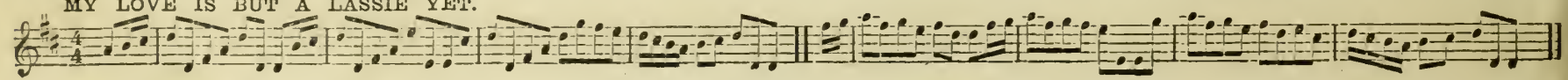
SAW YE JOHNNIE COMIN'.



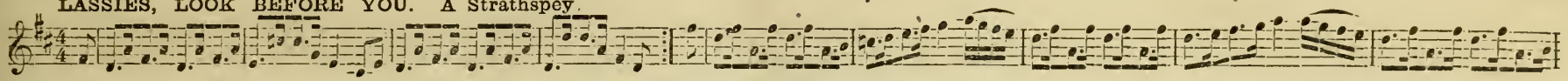
LOCHIEL'S MARCH.



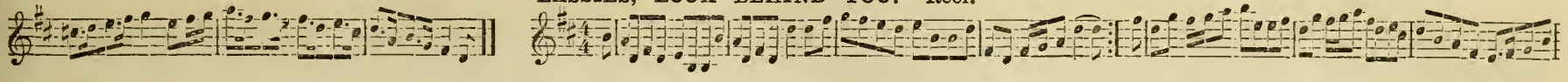
MY LOVE IS BUT A LASSIE YET.



LASSIES, LOOK BEFORE YOU. A Strathspey.



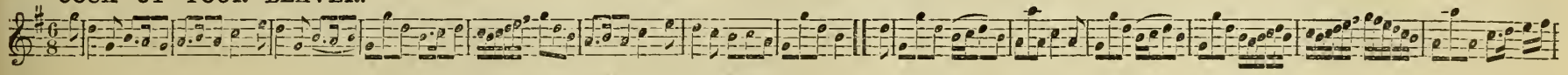
LASSIES, LOOK BEHIND YOU. Reel.



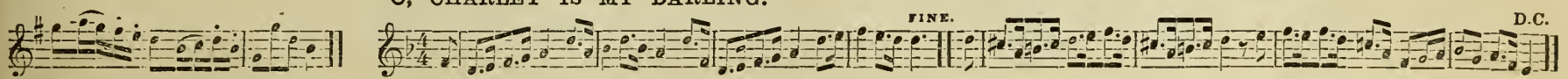
PETTICOAT LOOSE JIG.

OLD SCOTCH SONG.

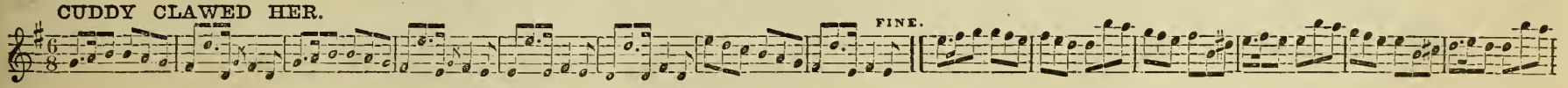
COCK UP YOUR BEAVER.



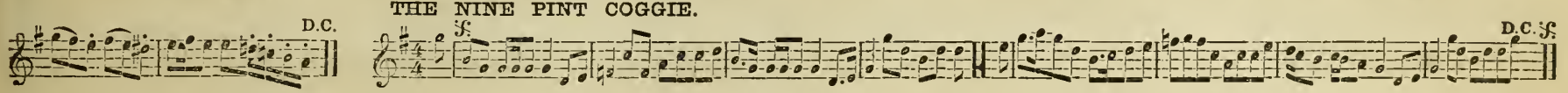
O, CHARLEY IS MY DARLING.



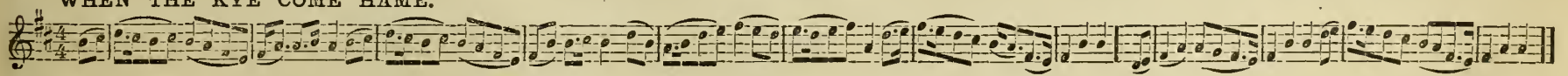
CUDDY CLAWED HER.



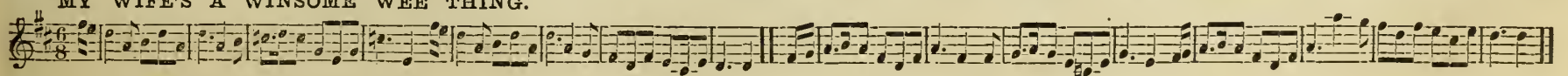
THE NINE PINT COGGIE.



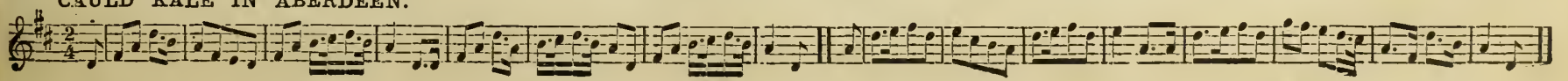
WHEN THE KYE COME HAME.



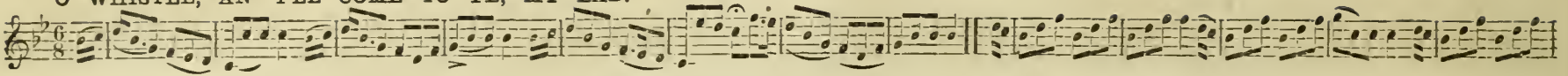
MY WIFE'S A WINSOME WEE THING.



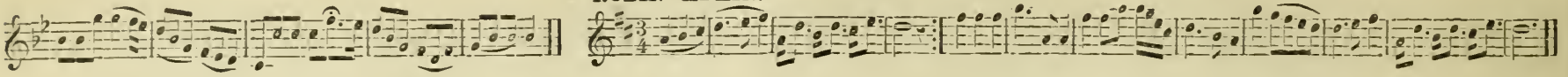
CAULD KALE IN ABERDEEN.



O WHISTLE, AN' I'LL COME TO YE, MY LAD.

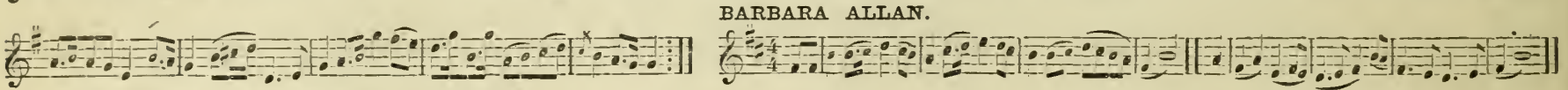


ROBIN ADAIR.

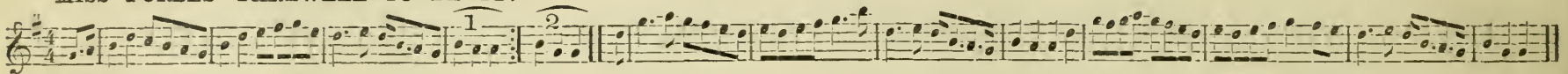


BONNIE JEAN OF ABERDEEN.

BARBARA ALLAN.

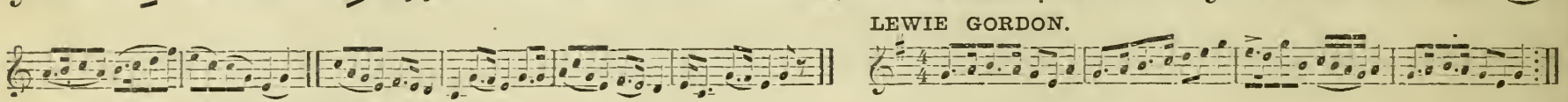


MISS FORBES' FAREWELL TO BANFF.



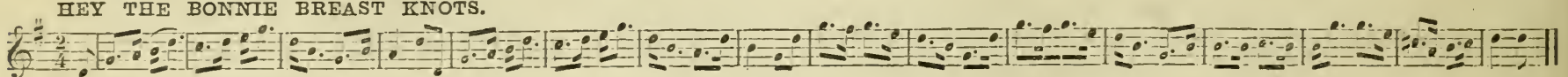
COWDER FAIR.

MY JO JANET.

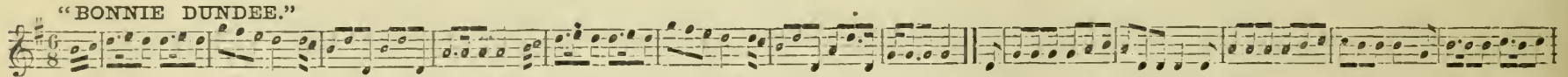


LEWIE GORDON.

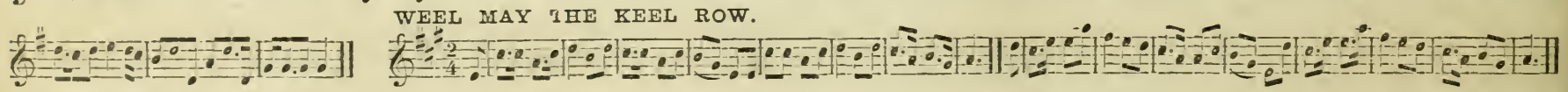
HEY THE BONNIE BREAST KNOTS.



"BONNIE DUNDEE."

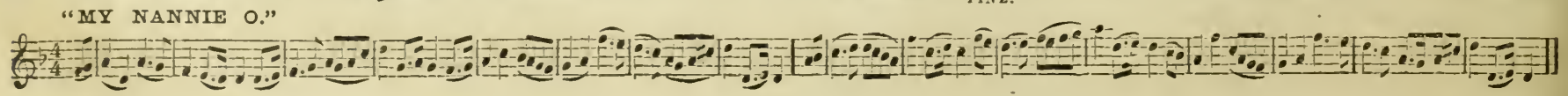


WEEL MAY THE KEEL ROW.



CALDER FAIR REEL.

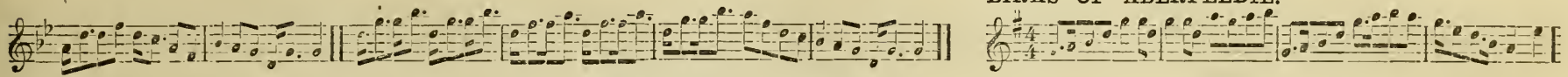
"MY NANNIE O."



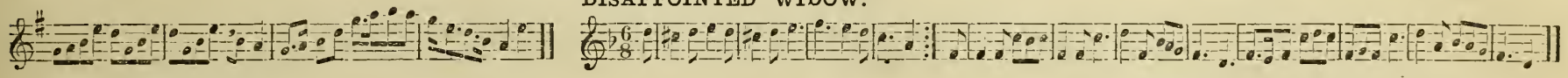
WHA WADNA FIGHT FOR CHARLIE?

LOCHABER'S REEL.

BIRKS OF ABERFELDIE.

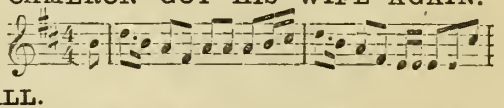


DISAPPOINTED WIDOW.



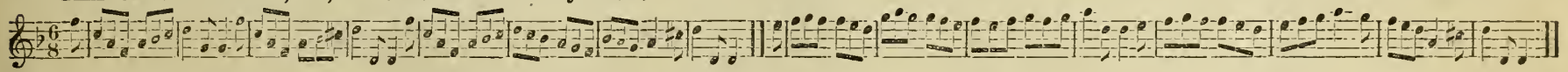
RED, RED ROSE.

CAMERON GOT HIS WIFE AGAIN.

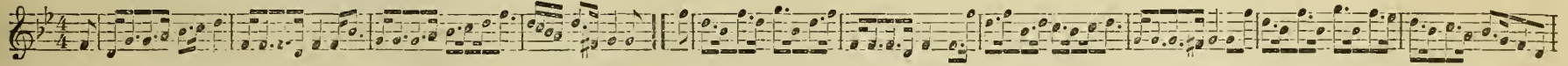


FRENNET HALL.

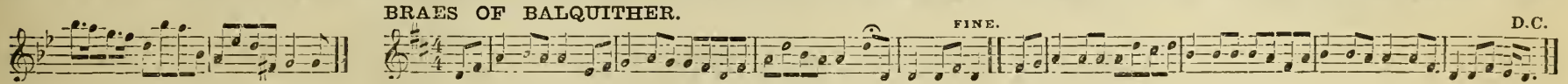
THE MOUDIEWART, or, O for one and twenty I am.



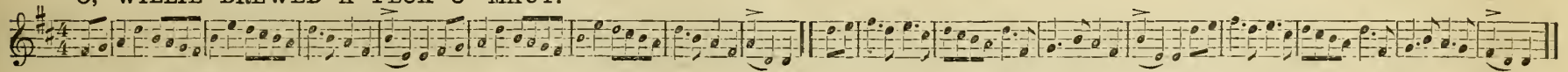
BRUACHAN LOCH NEISH STRATHSPEY.



BRAES OF BALQUITHER.



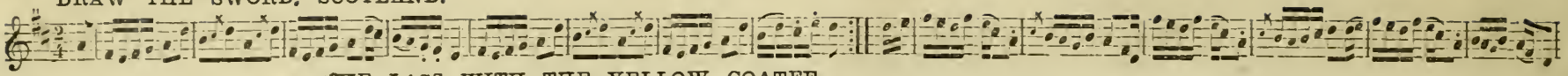
"O, WILLIE BREWED A PECK O' MAUT."



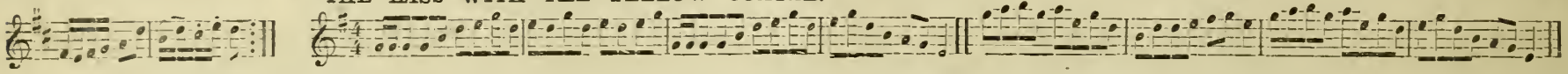
BONNIE ANNIE.

O'ER THE MOOR AWANG THE HEATHER.

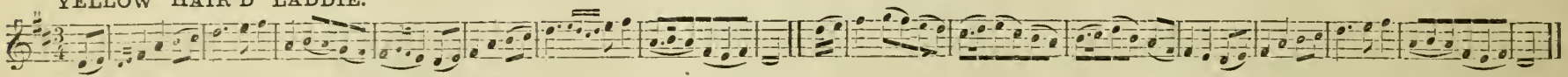
DRAW THE SWORD, SCOTLAND.



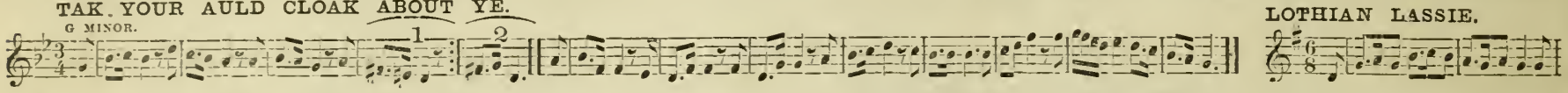
THE LASS WITH THE YELLOW COATEE.



YELLOW HAIR'D LADDIE.

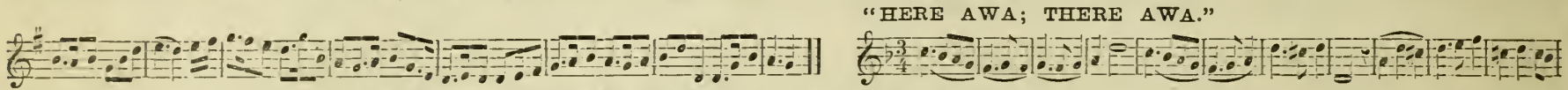


TAK YOUR AULD CLOAK ABOUT YE.

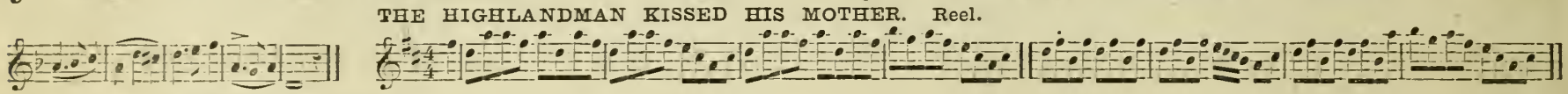


LOTHIAN LASSIE.

"HERE AWA; THERE AWA."

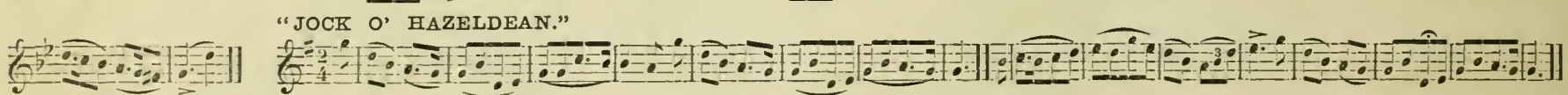


THE HIGHLANDMAN KISSED HIS MOTHER. Reel.

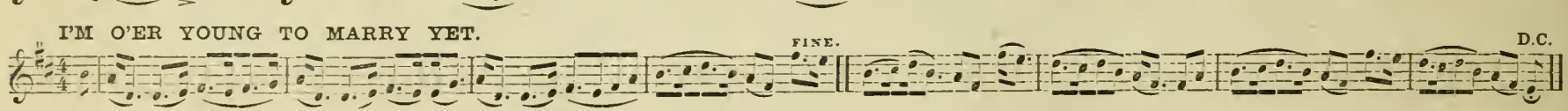


UP IN THE MORNING EARLY.

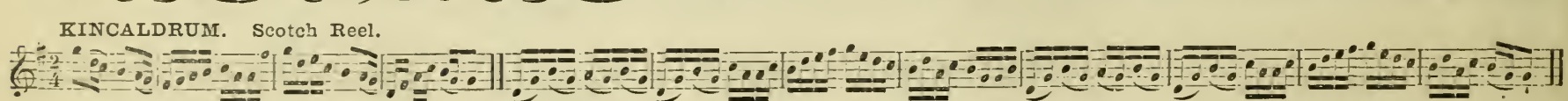
"JOCK O' HAZELDEAN."



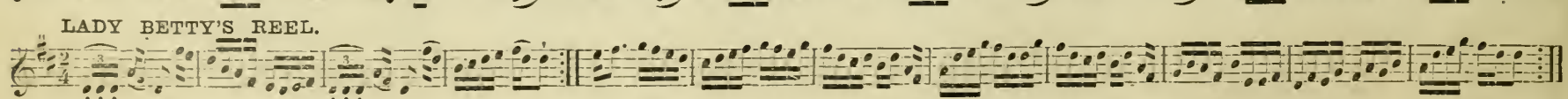
I'M O'ER YOUNG TO MARRY YET.



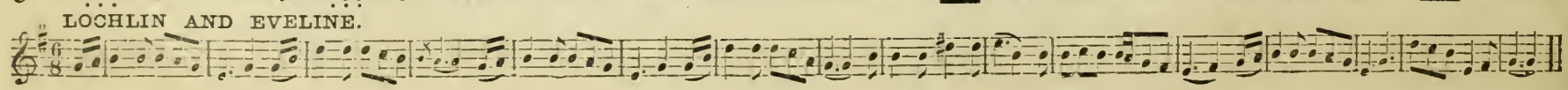
KINCALDRUM. Scotch Reel.



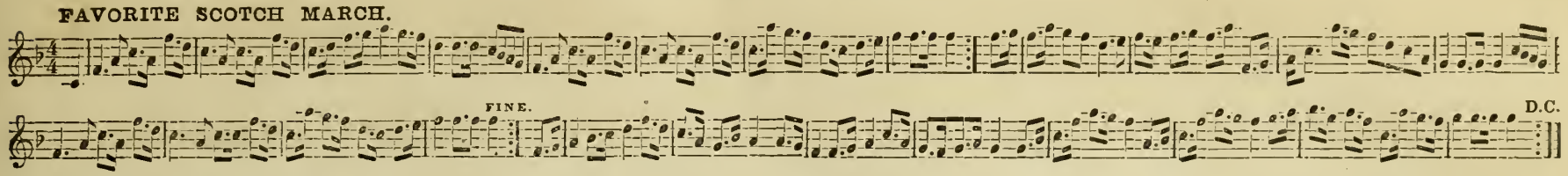
LADY BETTY'S REEL.



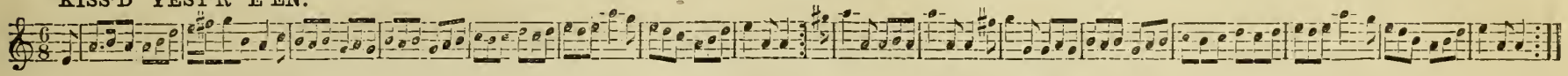
LOCHLIN AND EVELINE.



FAVORITE SCOTCH MARCH.

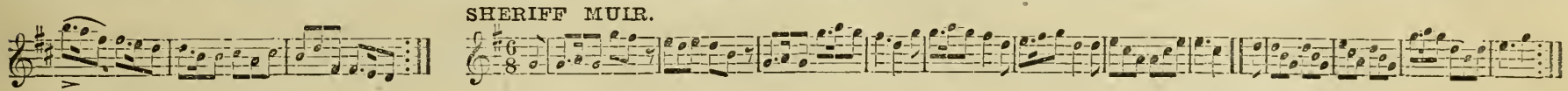


KISS'D YEST'R E'EN.

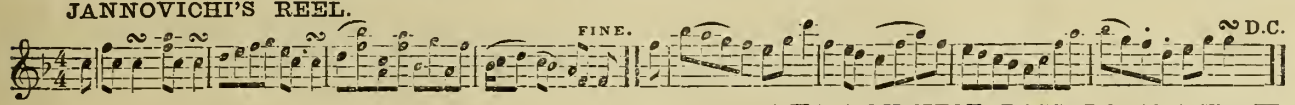


ALL THE BLUE BONNETS OVER THE BORDER.

SHERIFF MUIR.

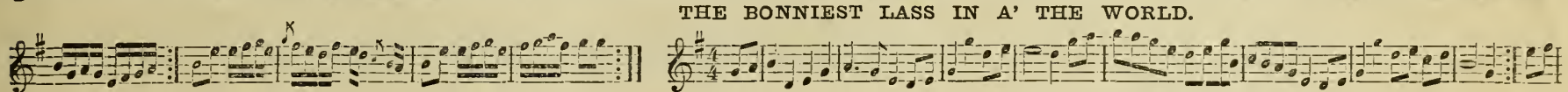


JANNOVICHI'S REEL.

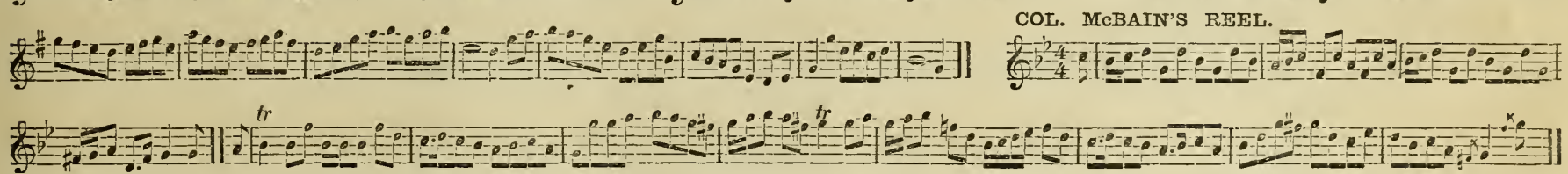


KELTON'S REEL.

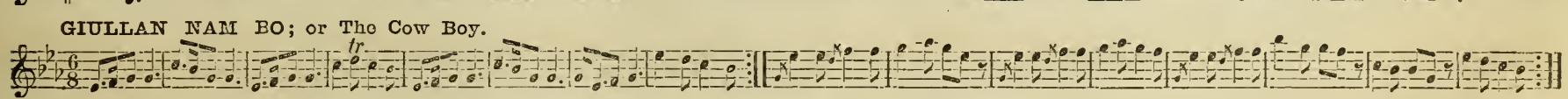
THE BONNIEST LASS IN A' THE WORLD.



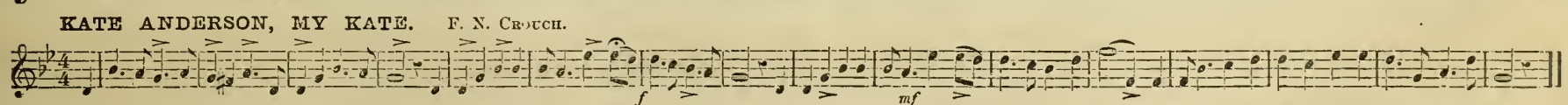
COL. McBAIN'S REEL.



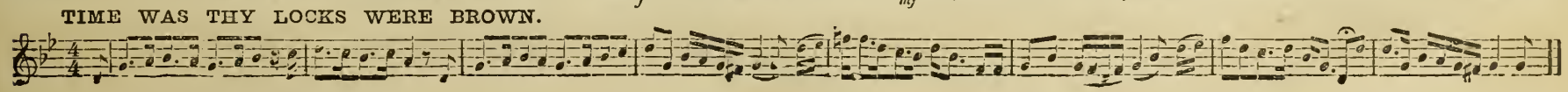
GIULLAN NAM BO; or The Cow Boy.



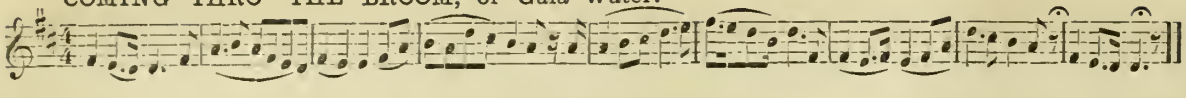
KATE ANDERSON, MY KATE. F. N. Crouch.



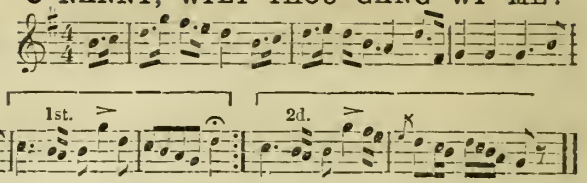
TIME WAS THY LOCKS WERE BROWN.



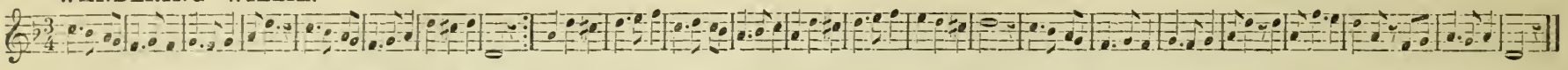
COMING THRO' THE BROOM, or Gala Water.



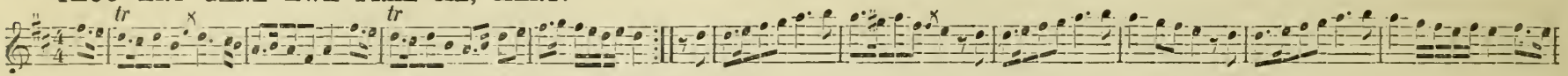
O NANNY, WILT THOU GANG WI' ME?



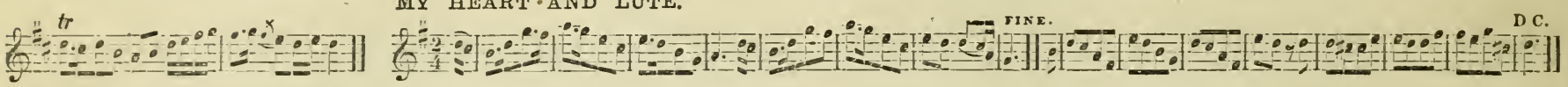
WANDERING WILLIE.



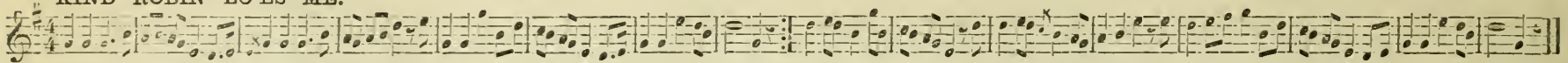
THOU ART GANE AWA FRAE ME, MARY.



MY HEART AND LUTE.

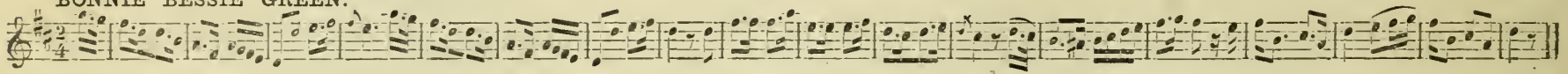


KIND ROBIN LO'ES ME.

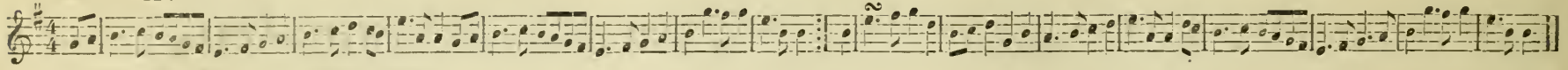


THE GREEN TREE. Scotch Reel.

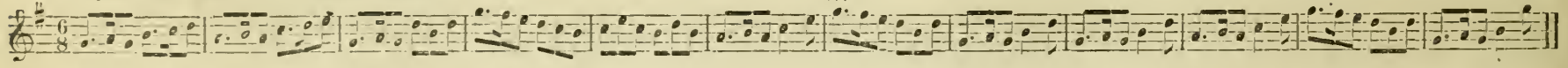
BONNIE BESSIE GREEN.



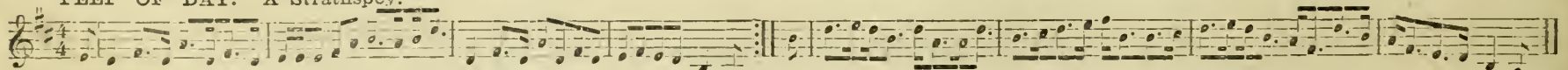
MARY MORRISON.



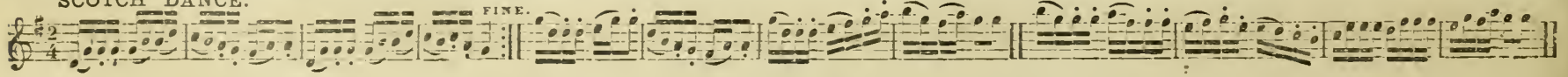
DRUNKEN WIFE O' GALLOWAY.



PEEP OF DAY. A Strathspey.



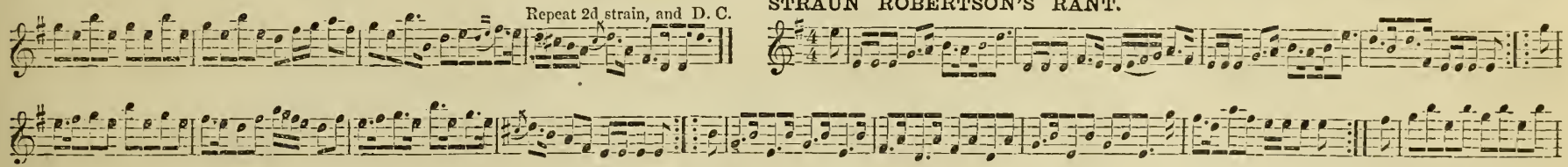
SCOTCH DANCE.



ATHOL CUMMER'S STRATHSPEY.

Repeat 2d strain, and D. C.

STRAUN ROBERTSON'S RANT.

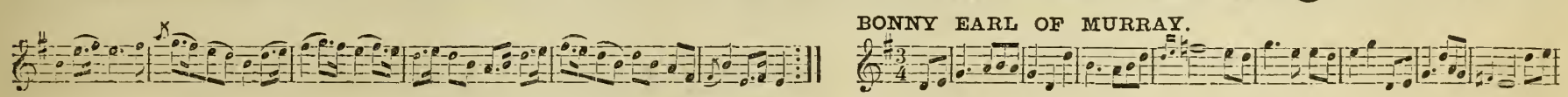


LADY HARRIET HOPE'S REEL.

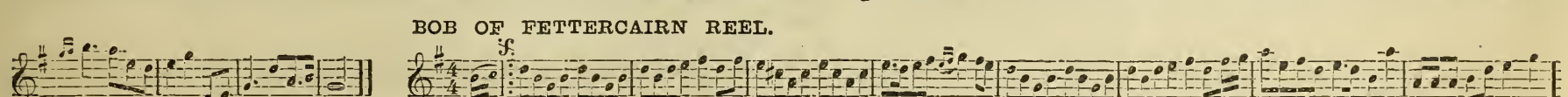
SCOTCH FUSILEERS' MARCH.

TO DANTON ME.

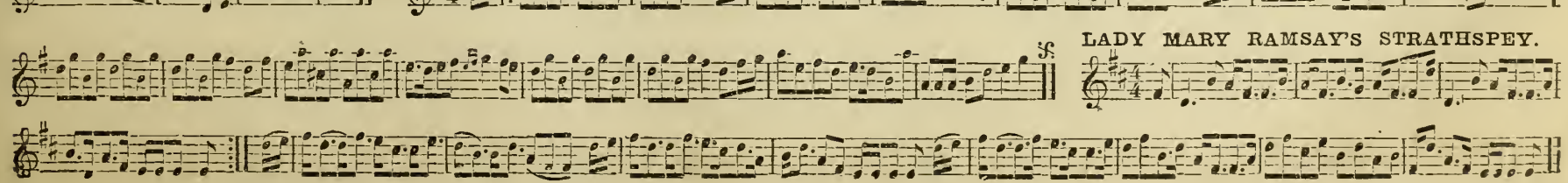
BONNY EARL OF MURRAY.



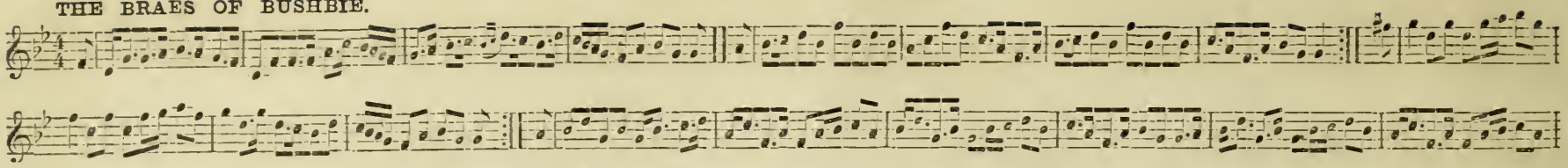
BOB OF FETTERCAIRN REEL.



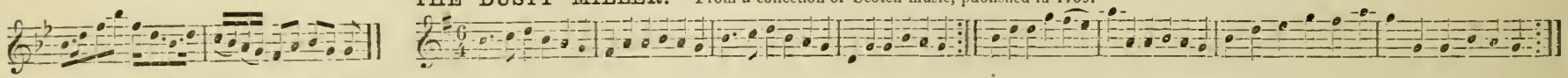
LADY MARY RAMSAY'S STRATHSPEY.



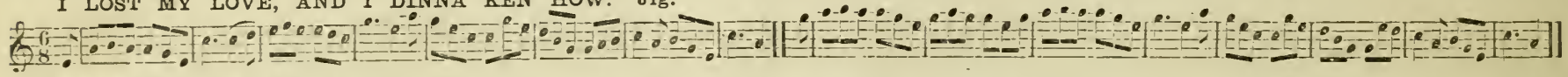
THE BRAES OF BUSHBIE.



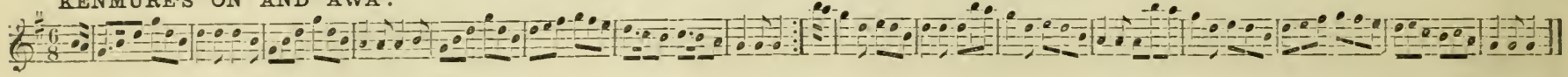
THE DUSTY MILLER. From a collection of Scotch music, published in 1709.



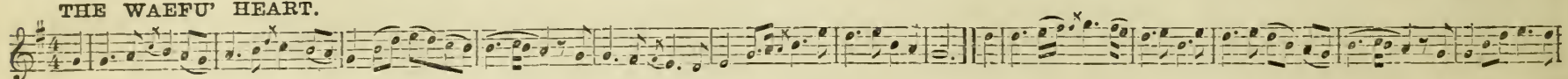
I LOST MY LOVE, AND I DINNA KEN HOW. Jig.



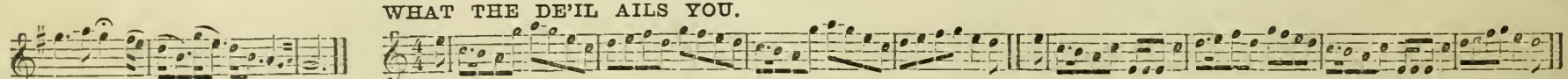
KENMURE'S ON AND AWA'.



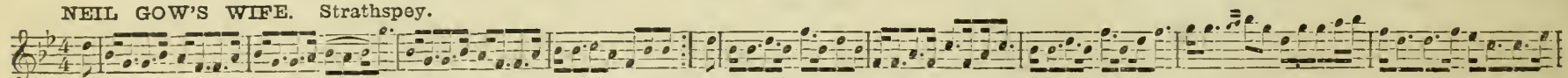
THE WAEFU' HEART.



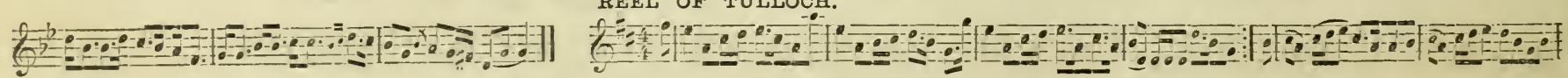
WHAT THE DE'IL AILS YOU.



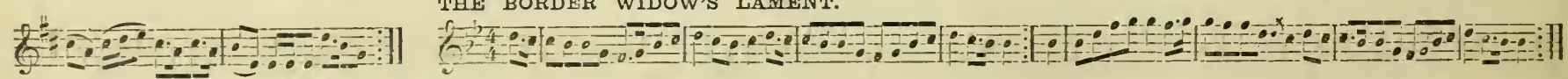
NEIL GOW'S WIFE. Strathspey.



REEL OF TULLOCH.

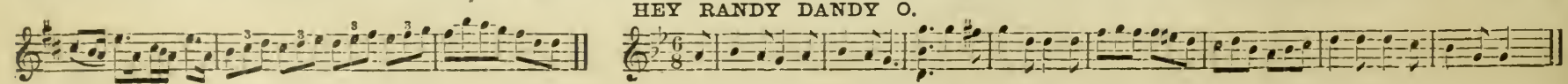


THE BORDER WIDOW'S LAMENT.

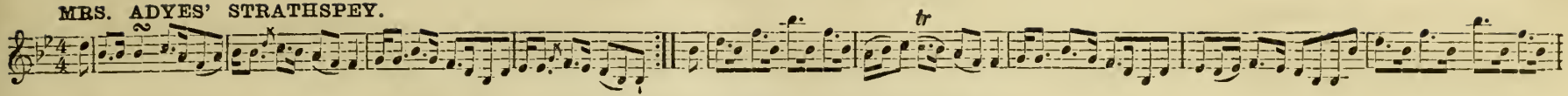


LADY CHARLOTTE OF BRAIDS STRATHSPEY.

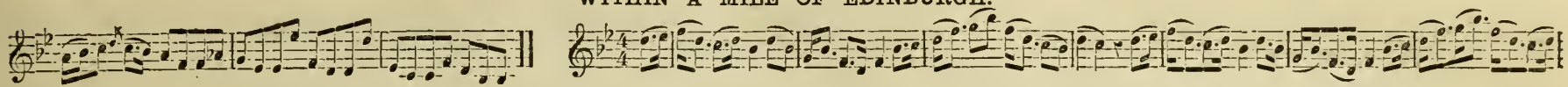
HEY RANDY DANDY O.



MRS. ADYES' STRATHSPEY.

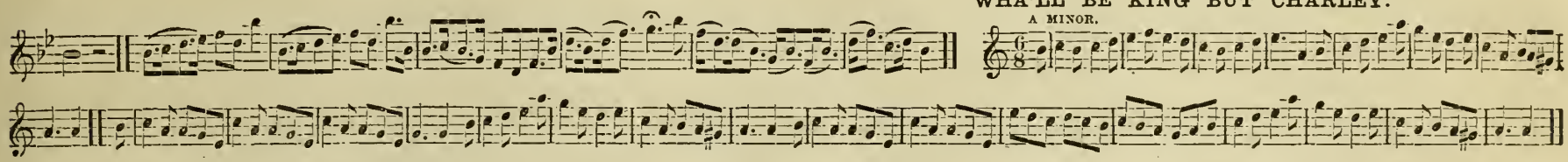


WITHIN A MILE OF EDINBURGH.

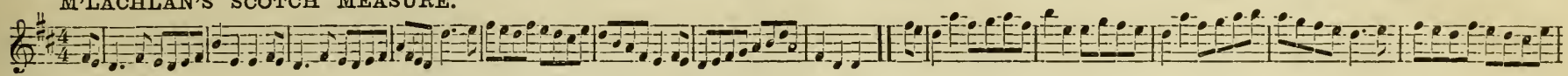


WHA'LL BE KING BUT CHARLEY.

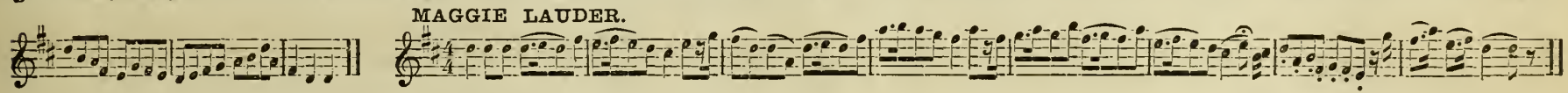
A MINOR.



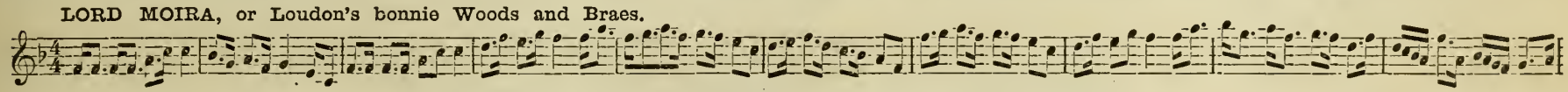
M'LACHLAN'S SCOTCH MEASURE.



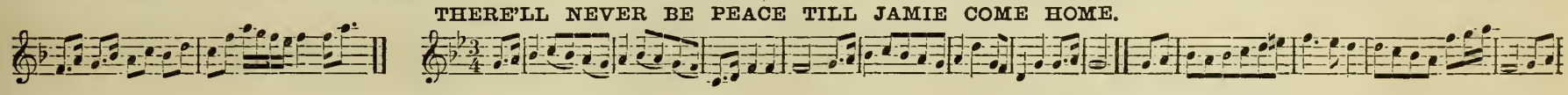
MAGGIE LAUDER.



LORD MOIRA, or Loudon's bonnie Woods and Braes.

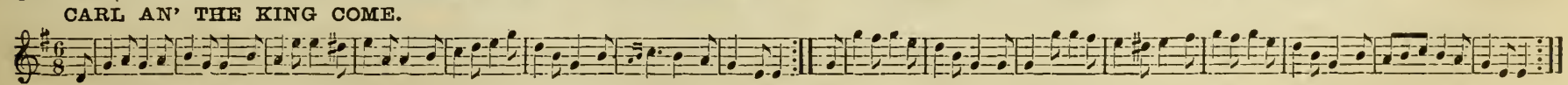


THERE'LL NEVER BE PEACE TILL JAMIE COME HOME.



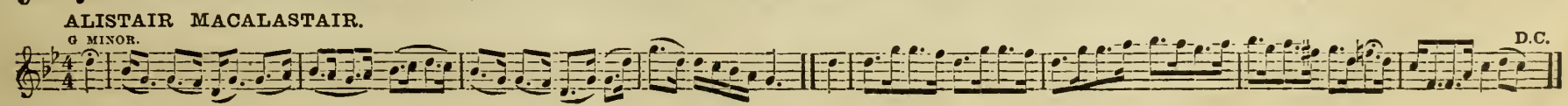
DASHING WHITE SERGEANT.

CARL AN' THE KING COME.



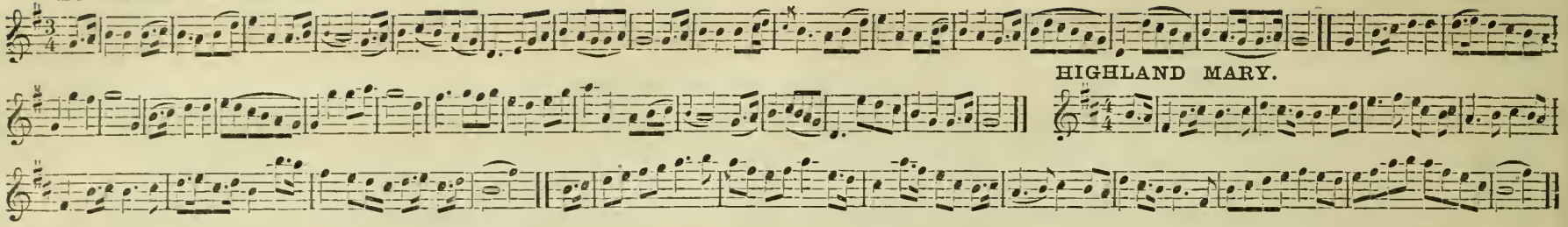
ALISTAIR MACALASTAIR.

G MINOR.



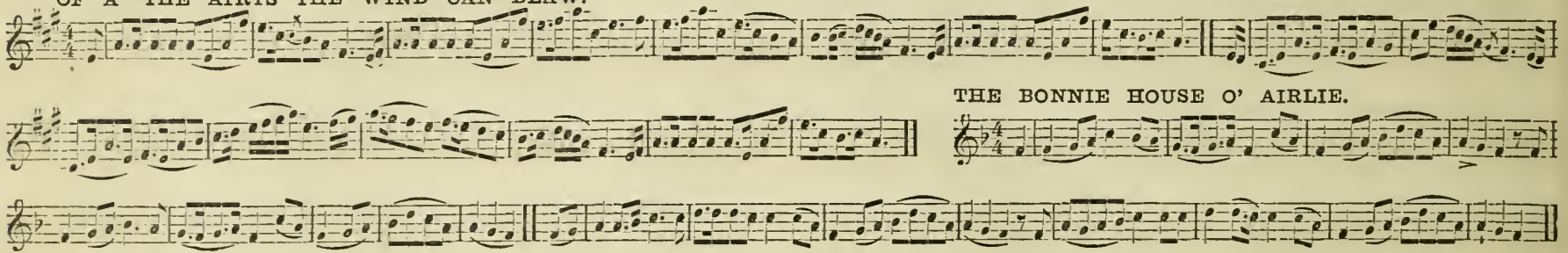
SCOTCH AIRS.

LOCHABER NO MORE.



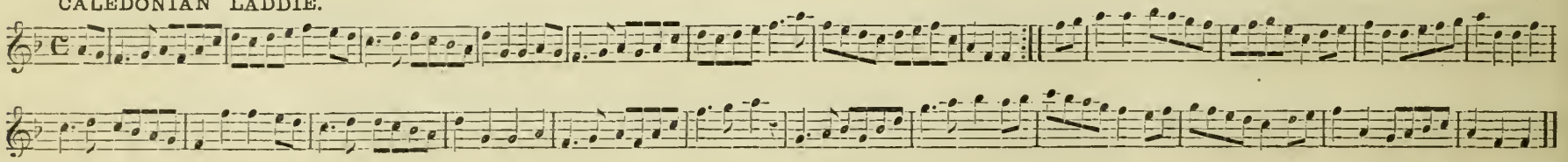
HIGHLAND MARY.

OF A' THE AIRTS THE WIND CAN BLAW.



THE BONNIE HOUSE O' AIRLIE.

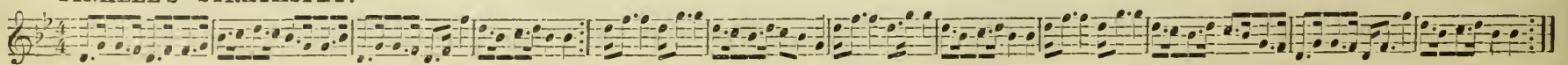
CALEDONIAN LADDIE.



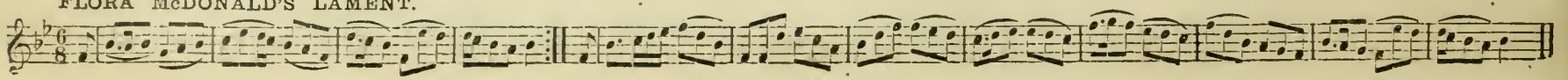
BEN LOMOND.

TODLEN HAME.

PINKELL'S STRATHSPEY.

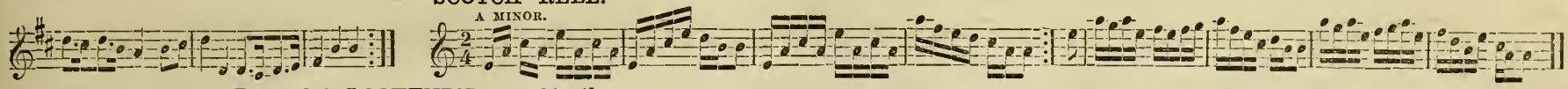


FLORA McDONALD'S LAMENT.

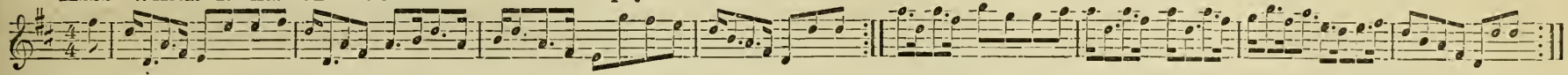


WILLIE CAMERON.

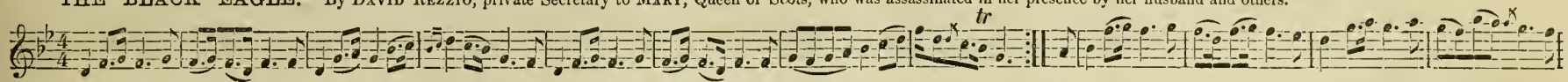
SCOTCH REEL.



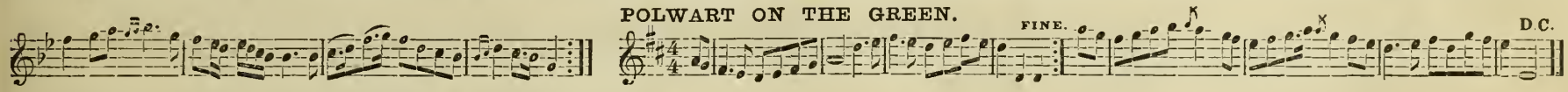
MISS WARRENDER OF LOCHEND'S. A Strathspey.



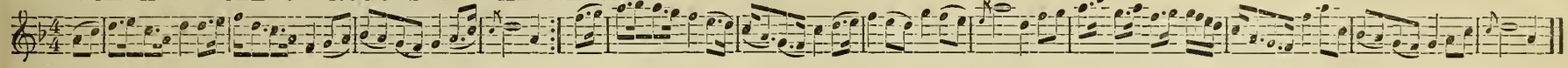
THE BLACK EAGLE. By DAVID REZZIO, private Secretary to MARY, Queen of Scots, who was assassinated in her presence by her husband and others.



POLWART ON THE GREEN.

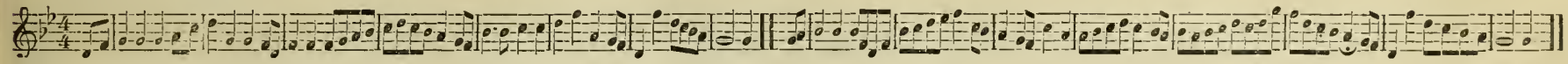


SUCH A PARCEL OF ROGUES IN THE NATION.

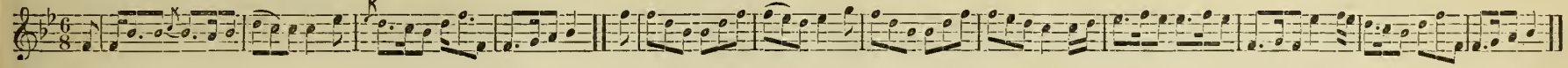


KISS ME SWEETLY.

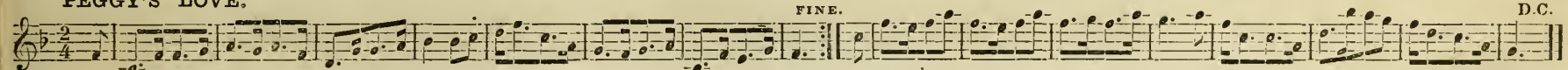
JOHNNIE COPE.



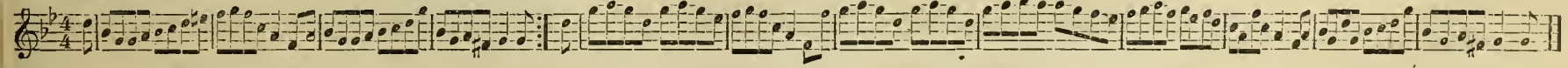
ARGYLE IS MY NAME.



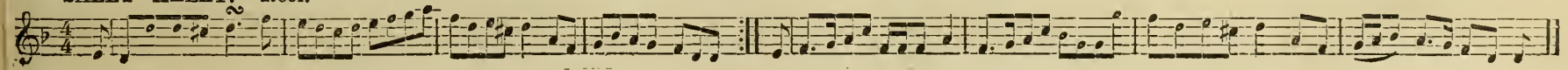
PEGGY'S LOVE.



HE THAT GETS A BONNIE LASSIE. Reel.

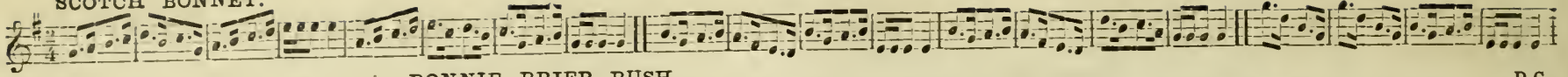


SALLY KELLY. Reel.

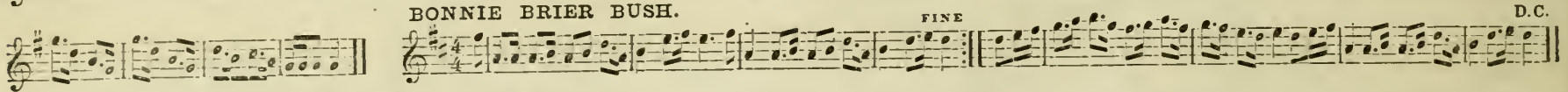


SCOTCH AIRS.

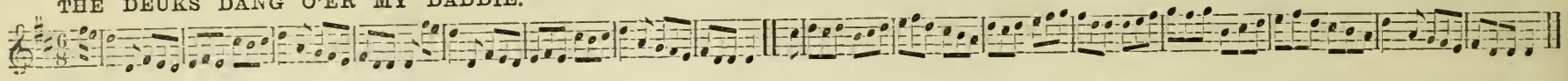
SCOTCH BONNET.



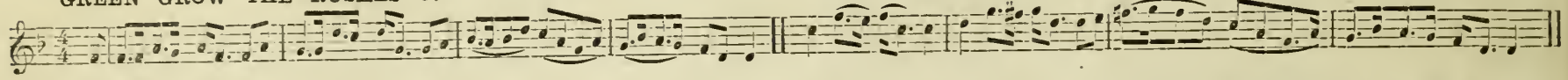
BONNIE BRIER BUSH.



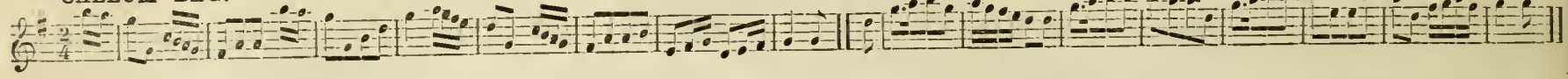
THE DEUKS DANG O'ER MY DADDIE.



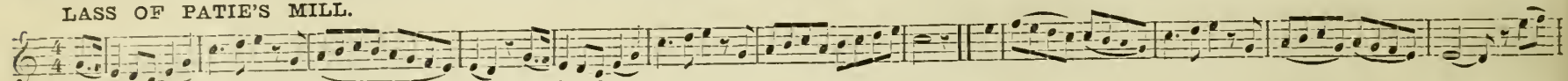
GREEN GROW THE RUSHES O.



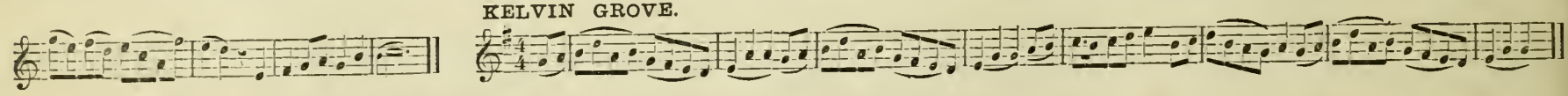
CALLUM BEG.



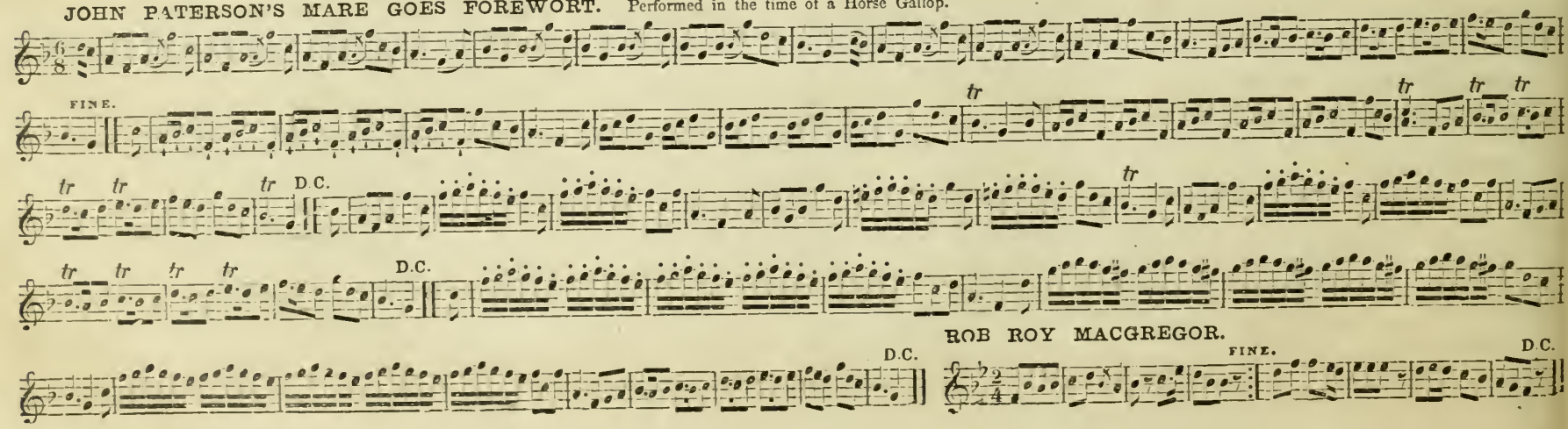
LASS OF PATIE'S MILL.



KELVIN GROVE.

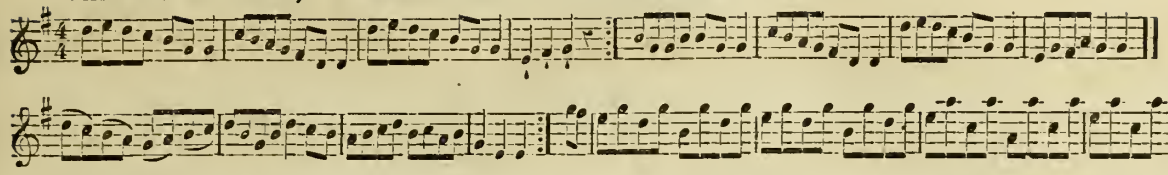


JOHN PATERSON'S MARE GOES FOREWORT. Performed in the time of a Horse Gallop.

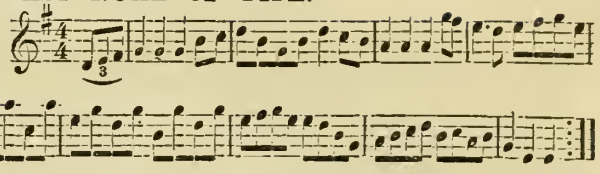


ROB ROY MACGREGOR.

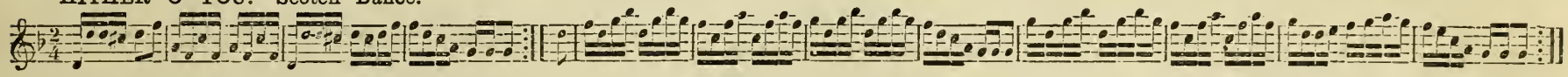
JENNIE BAUBEE, or MOLLY PUT THE KETTLE ON.



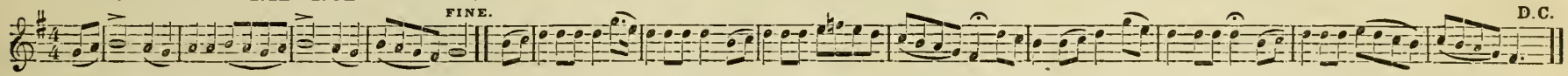
EAST NUKE OF FIFE.



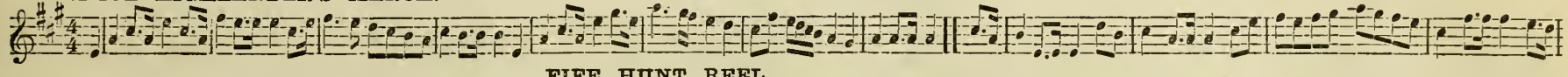
HITHER O YOU. Scotch Dance.



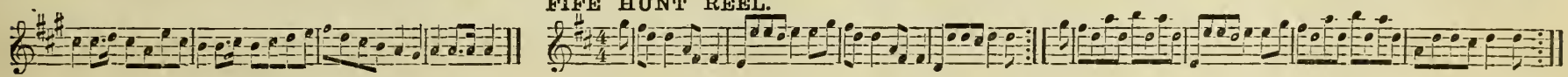
WE'RE ALL A NID NOD NODDIN.



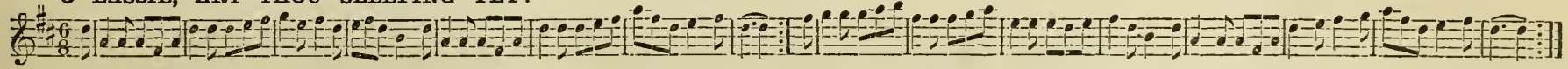
ATHOL HIGHLANDER'S MARCH.



FIFE HUNT REEL.

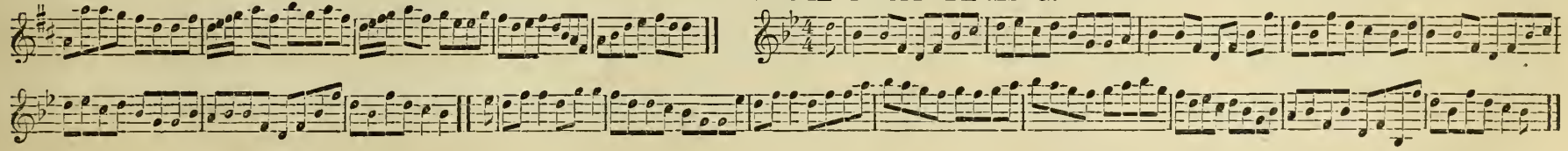


O LASSIE, ART THOU SLEEPING YET?

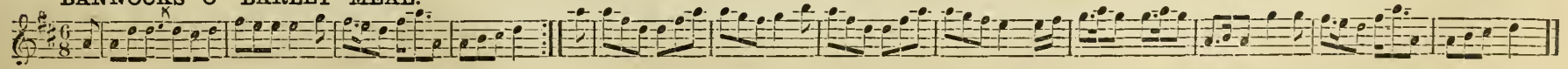


CALEDONIAN HUNT. Reel.

ANNIE IS MY DARLING.



BANNOCKS O' BARLEY MEAL.



BONNIE SCOTLAND.

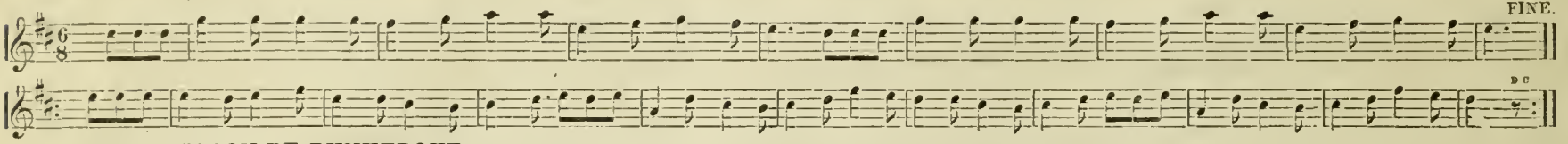
LA BOULANGERE.

La Boulangere is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverly does in England. The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards of the circle.

They dance once round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in the meantime when he leaves her, is to continue to turn by her herself inside the circle, and keeping as far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn once round, and the next couple to the right dance the same figure When the party is very large, two couple may begin at the same time, one at the top and the other at the bottom of the room.

After which the lady dances the same figure.



LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangere, is a French dance of the olden time, and is the merriest and noisiest of all country dances.

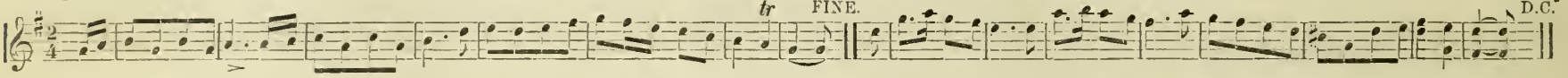
The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All balance and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentlemen clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.



POLKA MAZOURKA.

The Polka Mazourka is of Polish origin, and is a very graceful dance. It is a combination of the Polka and Mazourka steps.

Slide the left foot forward (count one); bring the right foot up to the left, at the same time raise the left foot, extending it, pointing the foot down (count two); bring the left back close to the right, at the same time springing on the right foot without touching the left on the floor (count three); then execute the Polka Redowa step (count three).

Commence the whole with the right foot; the Mazourka part is executed forward without turning; then turn half round with the Polka Redowa step; repeat, and you make the whole round.

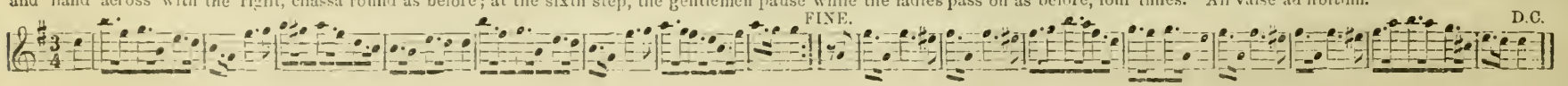
THE CAZORTI.

In this new dance there is a pleasing combination of figure with the galop and two step waltz. The company stand up in squares of four couples each, either round or down the middle of the room, the first standing opposite the second, the fourth even with the first and opposite the third, and hold as in galops.

1st. All chassa to next corner and there turn, and repeat places. First and third couple forward and back, second and fourth couples repeat, first and third couples forward and change ladies, second and fourth couples repeat, first and third resume partners; second and fourth also.

2d. First and fourth couples chassa forward and turn in loop, second and third repeat; then all forward, back, forward, and change ladies with opposite couples; repeat this.

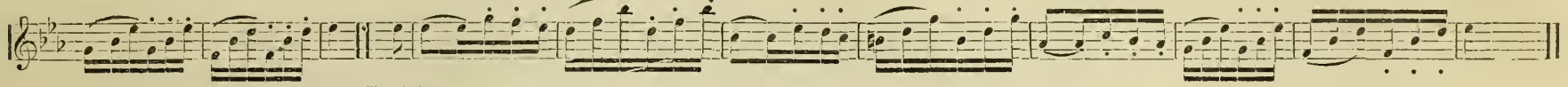
3d. All chassa round, eight bars, closing towards the centre. Left hands across by gentlemen, they still retaining the ladies with right, then chassa in this position; at the sixth step the gentlemen pause, while the ladies, with two steps, pass on to the gentlemen before them; repeat the star figure four times; then all turn, the gentlemen taking their ladies with left hand, and hand across with the right, chassa round as before; at the sixth step, the gentlemen pause while the ladies pass on as before, four times. All valse ad libitum.



LA MADRILAINNE.

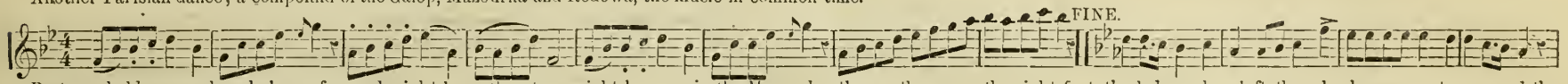
La Madrilainne is a graceful dance, lately composed by Madam Michau, of London. Its style is Spanish, and Castenets are obligato, to accompany the music, which is in three-eight time, played rather slowly and well marked.

The gentleman begins with left foot, the lady with her right, the position the same as in the Waltz or Polka. Slide to the side, point the other, and bring it near to the first (one bar) repeat, and two pas de basques in turning once round (two bars,) side again, point the other, and bring it up to the first (one bar,) pas de basque (one bar,) turning half round, repeat, this to be continued as often as found agreeable, after which the first part is repeated.

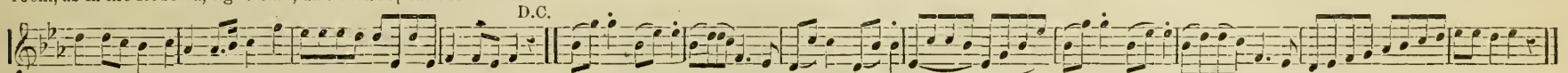


L' IMPERIALE. A New Parisian Dance.

Another Parisian dance; a compound of the Galop, Mazourka and Redowa, the music in common time.

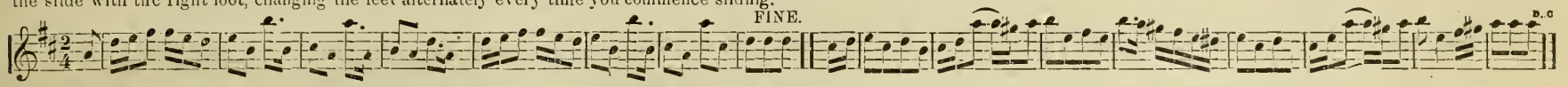


Partners hold as usual, and chassa forward, eight bars, then turn, eight bars, as in the Mazourka, the gentleman on the right foot, the lady on her left, then back your partner round the room, as in the Redowa, eight bars, and then repeat the whole.



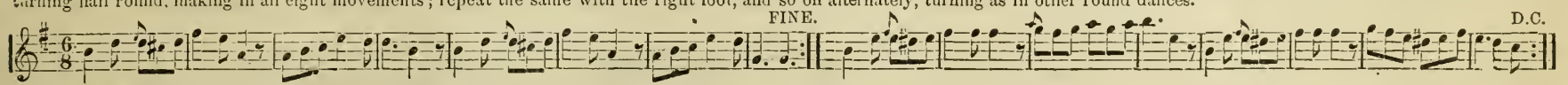
THE ESMERALDA.

Slide two steps forward with the left foot; then execute one Polka step with the left foot (two bars,) and continue two more Polka steps, with the right and left (two bars,) recommencing the slide with the right foot, changing the feet alternately every time you commence sliding.



THE SICILIENNE. In Waltz Time.

Spring on the right foot, and bring the left foot behind, (count one). Spring again on the right and bring the left in front (count two.) Spring on the right again, and extend the left foot, pointing the toe on the floor, (count three.) Spring on the right, and bring the left foot back in front of the right (count four.) Slide three steps forward with the right foot in front, turning half round, making in all eight movements; repeat the same with the right foot, and so on alternately, turning as in other round dances.



ZULMA L' ORIENTALE.

The gentleman commences with the left foot and executes two Polka steps, turning round (which occupies 2 bars of music.)

Then place the point of the left foot in the fourth position (count one)—then bring the heal of the left foot back into the hollow of the right (third position—count two)—make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three)—then slide the left foot forward again and turn half round, finishing on the left foot with the right foot behind (count four)—occupying two bars. In all four bars.

For a lady the directions are the same, except reversing the feet.

JOHN ANDERSON ON THE OLD CUSHION DANCE.

A celebrated Dance very fashionable in great Brittain about 1800.

Before this dance commences, the company should be all seated round the room, then the Dance is begun by a single Gentleman; it may be by either Lady or Gentleman. If a Gentleman, he takes the Cushion in his hand, or throws it over his shoulder, and dances round the room to the music, stops at any lady he pleases, and lays the Cushion at her feet, the music ceases; at the same time the *Gentleman* say to the *Musician*—

* "This Dance will no further go?" *Musician*—"Why Sir, say you so?" *Gentleman*—"Because the Lady won't come to." *Musician*—"She must and shall come to."

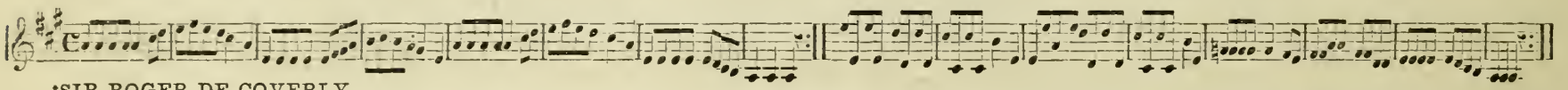
The same words are used by the lady, where she says it before the *Gentleman* with only this alteration, that, instead of *Lady*, she says—"The *Gentleman* won't come to."

The *Lady* must kneel down and the *Gentleman* salutes her. They rise, and then the *Lady* takes the Cushion, dances round, leading the *Gentleman* with her left hand; sometimes they lightly take hold of each other's dresses; she then in the same manner, lays it before a selected *Gentleman*, who kneels down and kisses her.

Then the second *Gentleman* takes the Cushion as before, and lays it at the feet of another *Lady*, and so on alternately, to every *Lady* and *Gentleman* till they are all joined in the dance; who then join hands, make a ring and dance round once, then stand still, while the *Gentleman* (or lady as it may be) that begun the Dance, takes the Cushion as before, lays it as before, at the feet of any Lady he pleases and salutes her; then raising up the *Lady*, bows to her and leaves the circle, the *Lady* saying,—"Farewell! Sir."

The *Lady* then takes the Cushion, they all hands round again, and all stop for the *Lady* to select a *Gentleman* to lay the Cushion to, who kneels, salutes her: the Gentleman raises her up; she courtesies and retires, the *Gentleman* saying,—"Farewell, *Madam* or *Miss*." And so on till they have all gone out of the circle one by one as they came in.

* It is sometimes danced with only saying "She won't come to," leaving out the words, "This Dance will no further go."



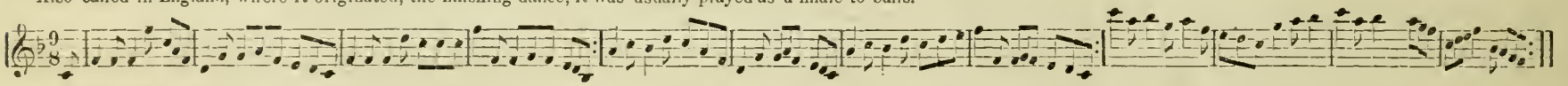
*SIR ROGER DE COVERLY.

The first lady and foot Gentleman forward in the centre meet and courtesy and bow—first gentleman and foot lady the same, first lady and foot gentleman forward and swing with right hands—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with left hands—first gentleman and foot lady the same—first lady and foot gentleman forward, swing with both hands—first gentleman and foot lady the same.

First lady and foot gentleman forward and allemande around each other—first gentleman and foot lady the same.

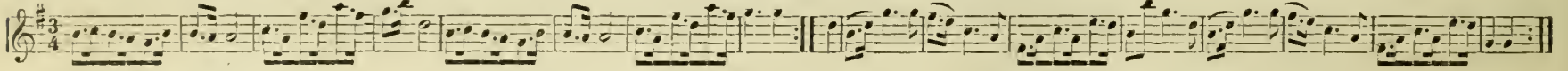
First couple swing each other with right hand, first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time), first couple swing each other with right hand again, third lady and gentleman with left hands—partners with right and so on until you reach the foot of the set—the gentleman passes his arms around his partners waist (lower their heads) all the other couples join their hands raised, and first couple promenade up followed by the other couples—down the outside to places—first couple will now be at the foot—the first couple cross their hands and galop up and down the centre.

*Also called in England, where it originated, the finishing dance, it was usually played as a finale to balls.



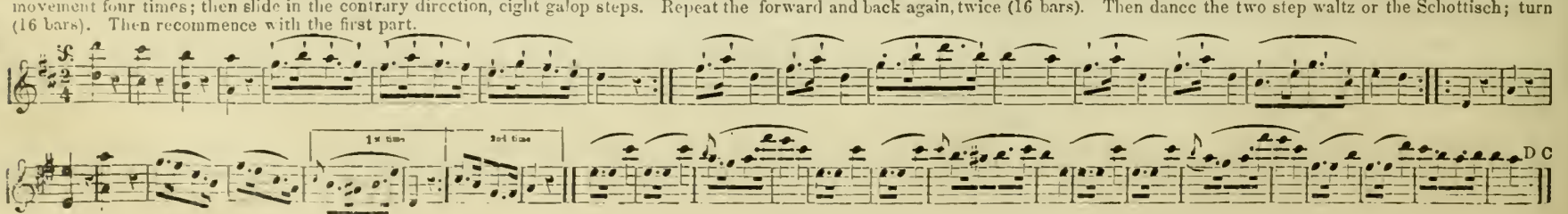
THE NEW POLISH DANCE LA ROSKA.

The music for this dance requires to be played in three-four time, the same as a Mazourka. The steps are composed of the Mazourka and Polka Redowa. The position is the same as any of the other round dances.

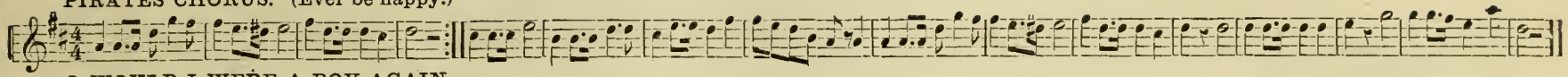


DANISH DANCE.

This dance is of recent introduction in the first circles of society, and is a very pleasing one, combining the galop, two step waltz, and Schottisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction, eight galop steps. Repeat the forward and back again, twice (16 bars). Then dance the two step waltz or the Schottisch; turn (16 bars). Then recommence with the first part.

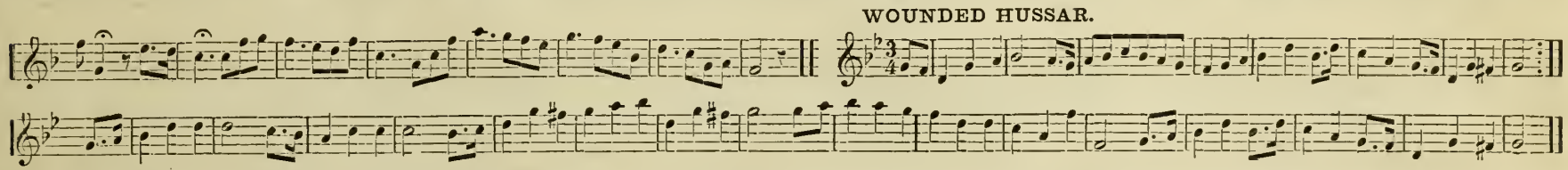


PIRATES CHORUS. (Ever be happy.)

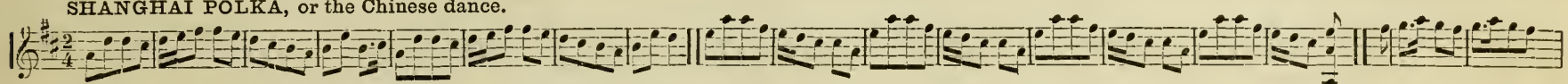


O WOULD I WERE A BOY AGAIN.

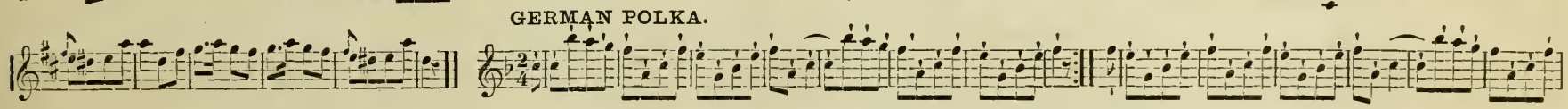
WOUNDED HUSSAR.



SHANGHAI POLKA, or the Chinese dance.



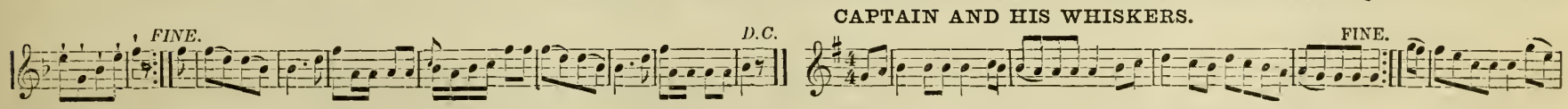
GERMAN POLKA.



FINE. *D.C.*

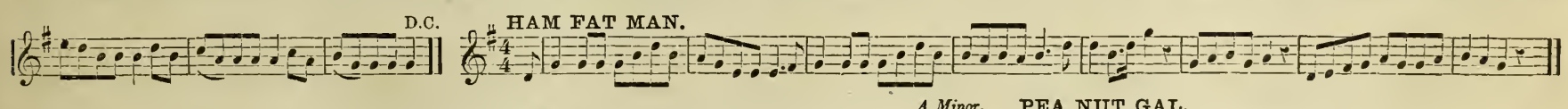
CAPTAIN AND HIS WHISKERS.

FINE.

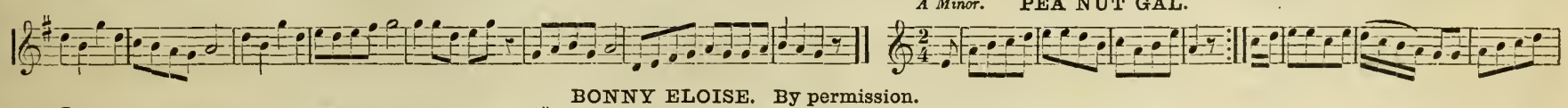


D.C.

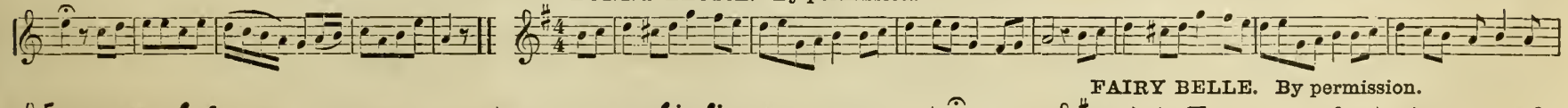
HAM FAT MAN.



A Minor. PEA NUT GAL.

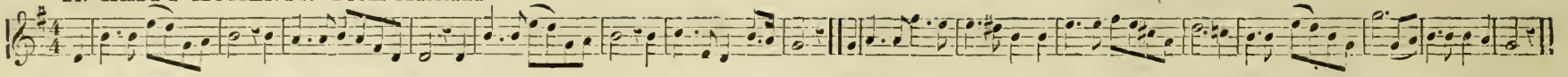


BONNY ELOISE. By permission.



FAIRY BELLE. By permission.

IN HAPPY MOMENTS. From Maritana.

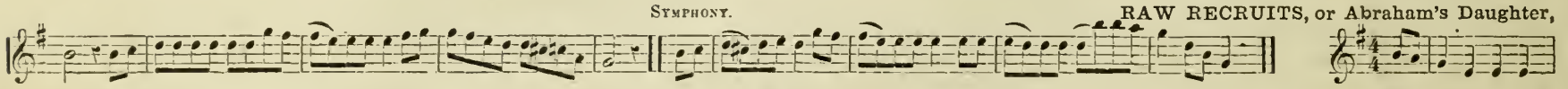


NETTY MOORE, or Far, Far across the Sea.

CHORUS.

SYMPHONY.

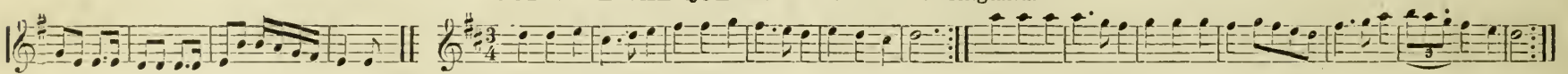
RAW RECRUITS, or Abraham's Daughter,



FINE.

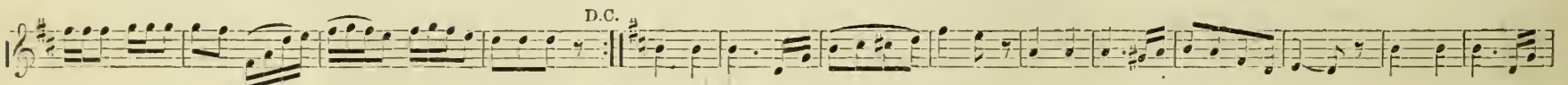
D.C. RAW RECRUITS. No.2.

GOD SAVE THE QUEEN. National Air of England.



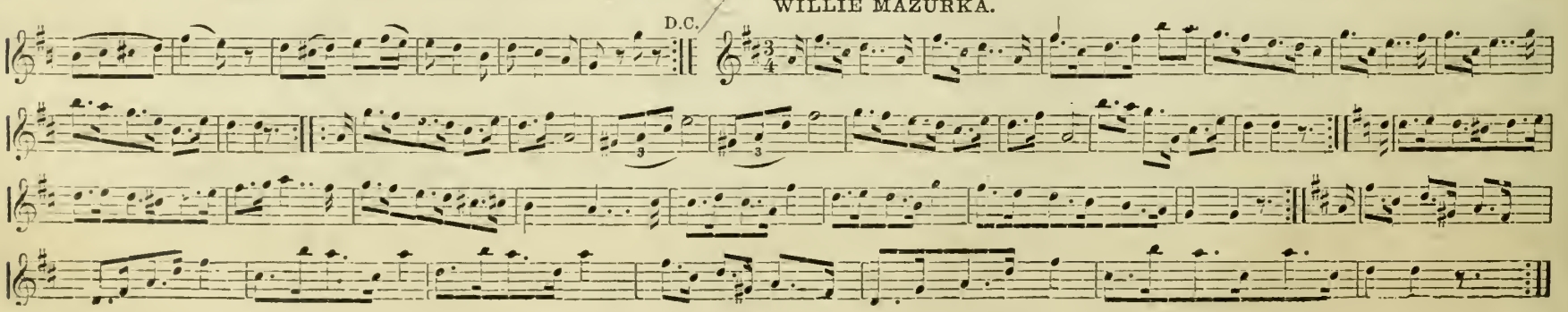
HAND ORGAN POLKA.

D.C.



WILLIE MAZURKA.

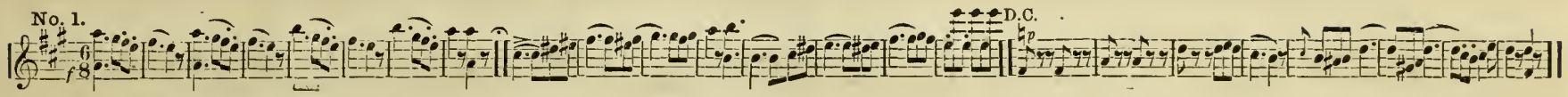
D.C.



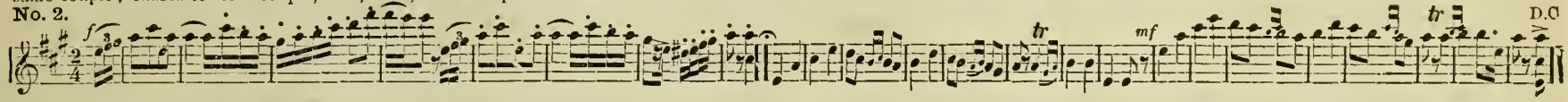
LE REINE DE NAVARE QUADRILLE.

D'Albert.

No. 1. (3 strains.) First four right and left; balance, and turn partners; ladies chain; promenade four. Sides the same.



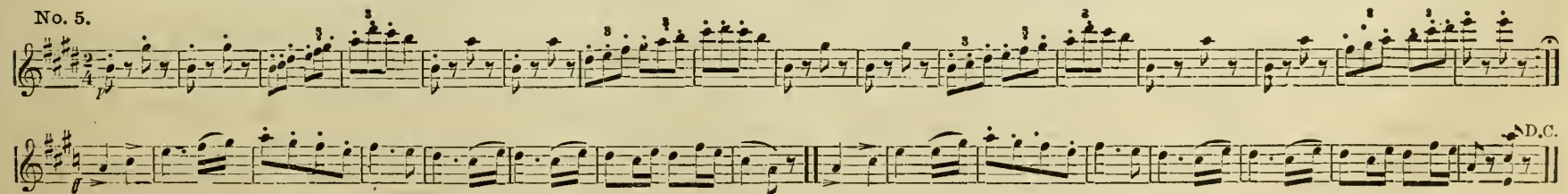
No. 2. (2 strains.) First couple chassa to couple on their right, bow and courtesy to each other twice, moving right and left across each other at each salutation; right and left with same couple; chassa to next couple, next, next; other couples the same.



No. 3. 3 strains.) First lady balance to right hand gentleman, turn with any gentleman she may choose; balance with next gentleman, &c., 2nd lady, &c., 3d lady, 4th lady.

No. 4. (3 strains) First lady turn right hand gentleman with right hand, next with left; next with right, partner with left; all promenade; first side lady the same, and so on with others.

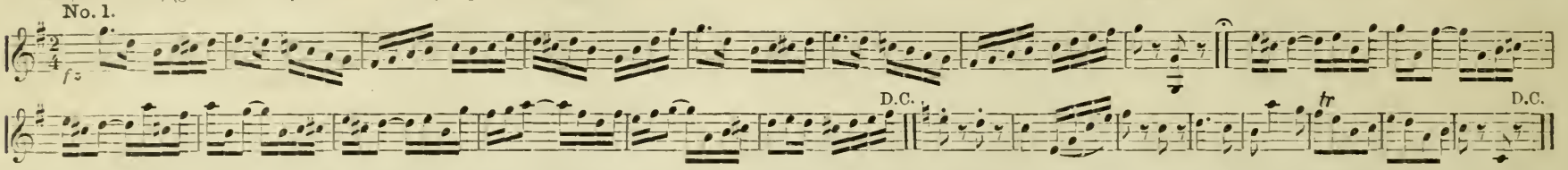
No. 5. (3 strains.) First couple promenade round the set and face the head of the hall; next, next, next; all chassa across partners, and back; all balance and turn partners; first lady balance with partner, swing any gent. she may choose; balance with second gentleman, &c; second lady, &c; all balance and turn to places; all promenade round the hall.



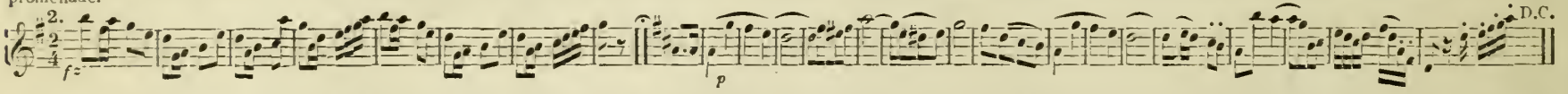
NINE PINS QUADRILLE.

Form as for a common Cotillion or Quadrille. with an extra gent in the centre.

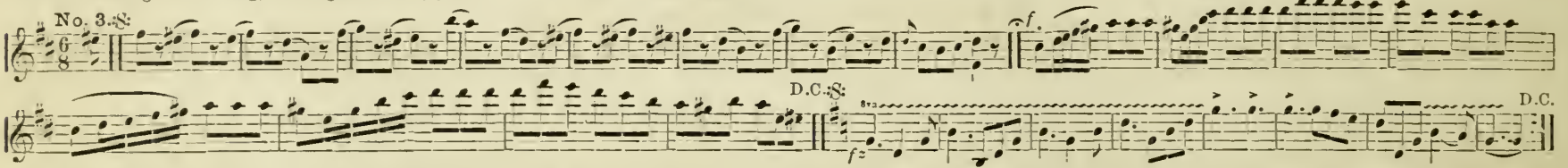
No. 1. Eight hands round : grand right and left half round, half promenade to place. All balance to corners and turn partners, (gent in the centre selecting a partner to turn with,) and all promenade, (gent without partner in centre,) repeat three times.



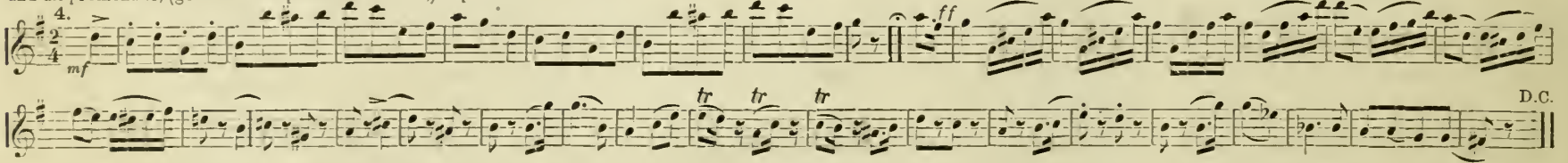
No. 2. Eight hands half round, half promenade to places; grand right and left. All chassa across, (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.



No. 3. First lady balance to right hand gent and swing with centre gent; lady pass on and balance to next gent, swing with centre gent. Repeat with next; repeat with last gent leaving him in the centre. Eight hands half round, half promenade to places. All balance to corners and turn partners, centre gent selecting partner, extra gent in centre; ladies all balance to the right and swing, centre gent selecting partner, extra gent to centre ; all promenade.



No. 4. Eight hands round; grand right and left half round. half promenade to place. All balance to corners and turn partners, (gent in the centre selecting a partner to turn with,) and all promenade, (gent without partner in centre,) repeat three times.



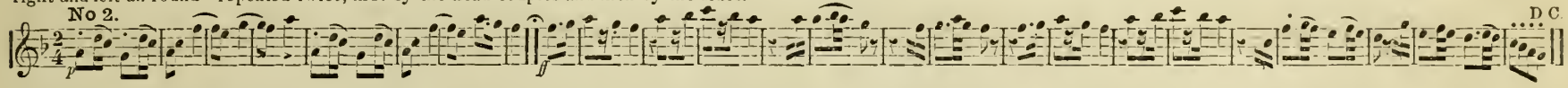
No. 5. Eight hands half round, half promenade to places; grand right and left. All chassa across, (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.

CHERUBIM QUADRILLE.

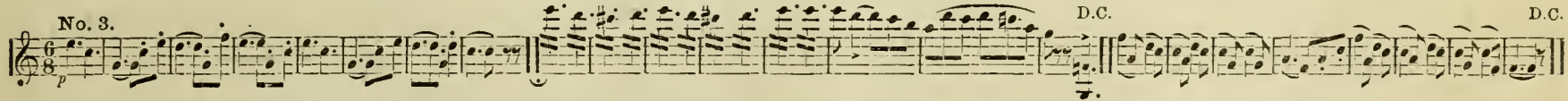
JOHN STRAUS.

No. 1. First four right and left—side couples right and left—ladies balance to the right all promenade. First ladies chain—side ladies chain—ladies balance to the right—all promenade. First four forward and back, and four hands round to places—side couples forward four and back, and four hands round to places, the ladies balance to the right—all promenade. First four cross right hand, go round to the right and back again to places—side couples cross right hand, go round and back again to places—ladies balance to the right—all promenade.

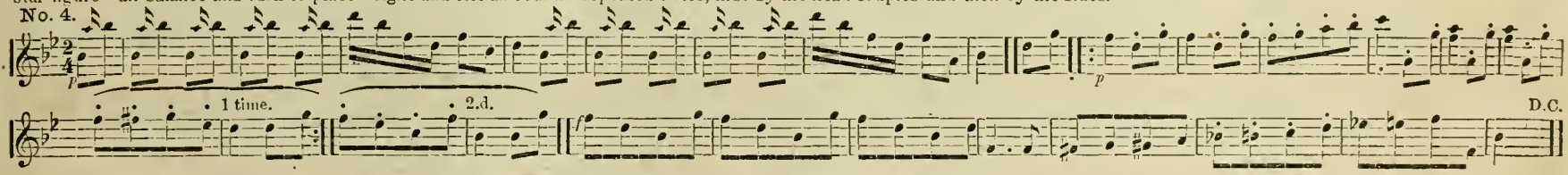
No. 2. Forward two—face to face—sides four—the gentlemen all change places—all promenade—ladies grand chain all—hands all round—all forward—sides four and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.



No. 3. All chassa and turn partners—four ladies forward—to the centre and back—four gentlemen forward—four ladies cross right hand—round and back, forming the star figure—all balance and turn to places—repeated twice, the second time the gentlemen forward first and cross hands in the centre.



No. 4. All chassa—hands all round—ladies chain—sides four—the gentlemen all change places—all forward and back (sides four) and turn partners to places—hands all round—four ladies forward and back and four hands round to places—four gentlemen forward and back and four hands round to places—four ladies cross right hand round and back, forming the star figure—all balance and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.



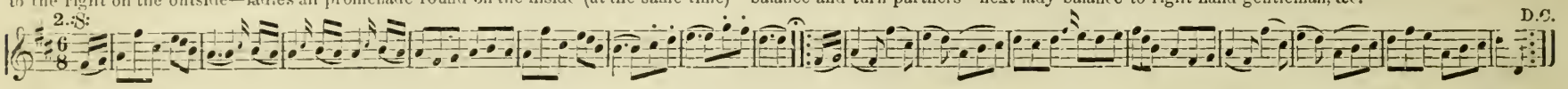
No. 5. All chassa—ladies grand chain—balance to corners and turn—all promenade—repeat twice and then finish with jig.

THE JIG. Hands all round—ladies balance to the right and turn—balance to the next and turn—balance to the next and turn—balance to partners and turn—hands all round—all chassa.
N. B. In each figure the dancers all have a new partner, and is repeated four times, which will bring all back again to their own places
If this be all repeated, the second time the gentlemen should balance to the left, and hands all round.

PUNCH AND JUDY SET.

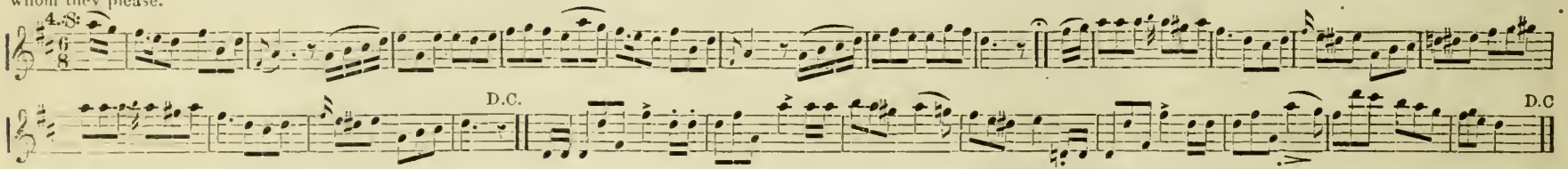
No. 1, (2 strains..) Gentlemen all balance to corners, and turn—gentlemen cross over and all balance to opposite corners and turn—gentlemen all promenade round on the outside to places, and turn partners—gentlemen all promenade half round on the outside, swing the lady with the bright eyes—promenade round to place, swing the lady you love best.

No. 2. (3 strains.) First lady balance to the right hand gentleman, swing the gentleman with big feet—pass on and balance to the next gentleman, swing the gentleman with the long nose—pass on and balance to the next gentleman, swing the gentleman with the red hair—balance to partners, swing the best looking gentleman in the set—gentlemen all promenade round to the right on the outside—ladies all promenade round on the inside (at the same time)—balance and turn partners—next lady balance to right hand gentleman, &c.



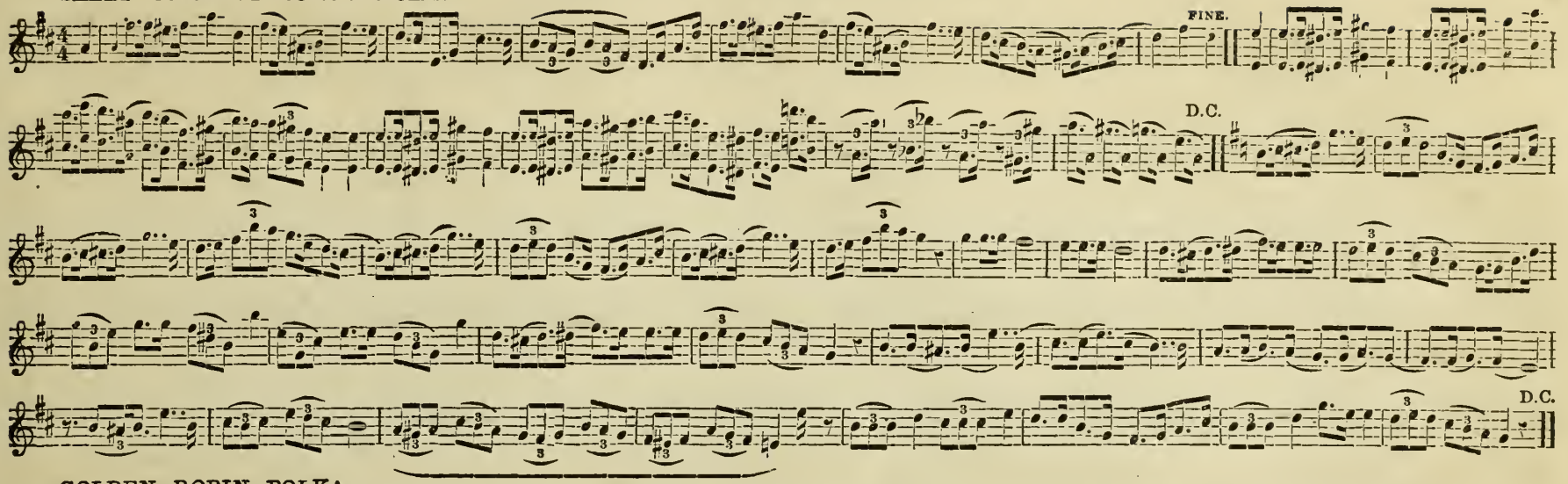
No. 3. (3 strains.) First couple promenade round the set, and face out—next couple promenade round the set, and face out—next couple promenade round the set and face out—last couple promenade round the set and face out—first four promenade to centre (backwards) back, pass outside and face right hand side couples—all forward to centre (sides backwards) (first 4 forward) chassa by couples—all balance and turn to places.

No. 4. (3 strains.) First gent pass partner and balance to the 1st lady on the left, swing the lady with the black eyes—pass on and balance to next lady and swing the lady with curls—pass on and balance to next lady and swing with the lady with dimples in her cheek; pass on and balance to next lady—swing the most beautiful lady in the hall—all balance and swing whom they please.



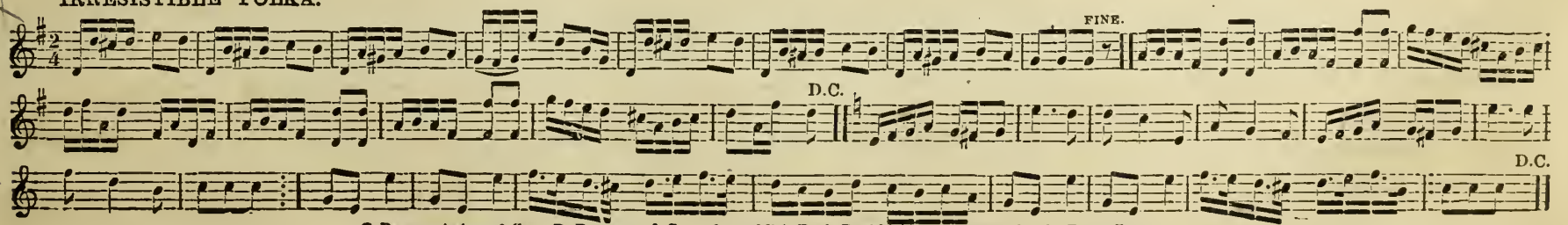
No. 5. (3 strains.) All balance to corners, turn with opposite corners—all balance with opposite corners, turn with the best dancer in the set—first lady promenade half round the set to the right (the gentleman half round to the left at the same time) join hands and promenade back to place—next lady, &c.—ladies all forward to centre and stop, gentleman all round the ladies—ladies fall back, gentlemen all forward and stop, first and second ladies, and third and fourth ladies, join hands and promenade to seats.

SALLY COME UP SCHOTTISCHE.*



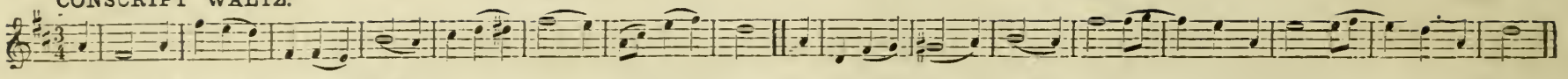
GOLDEN ROBIN POLKA.

IRRESISTIBLE POLKA.



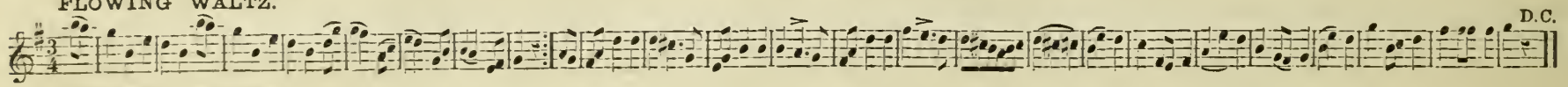
* By permission of Geo. D. Russell & Co., who publish Fred. Buckley's arrangement for the Piano Forte.

CONSCRIPT WALTZ.



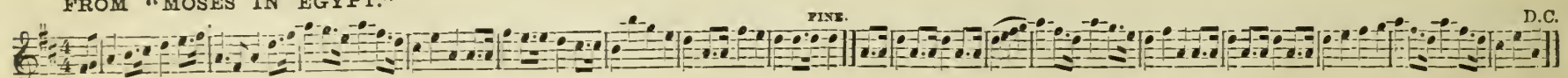
WALTZ IN THE SWISS FAMILY.

FLOWING WALTZ.

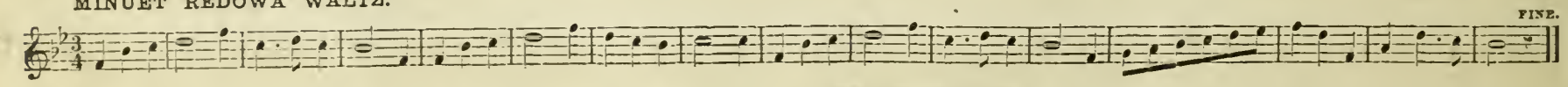


DIELETRA WALTZ.

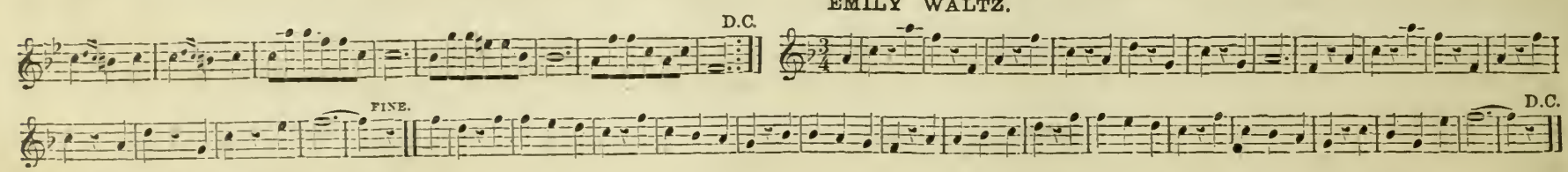
FROM "MOSES IN EGYPT."



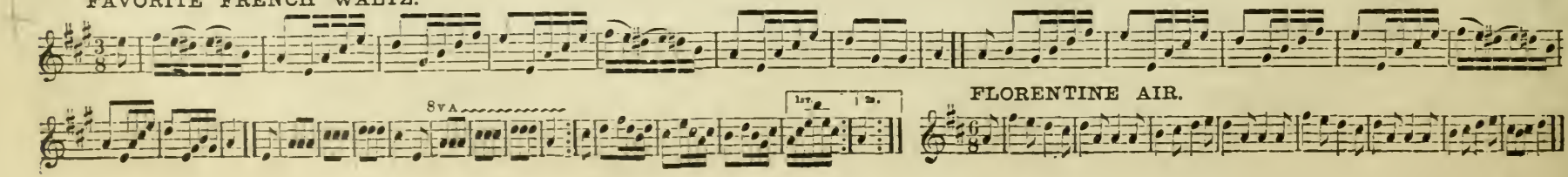
MINUET REDOWA WALTZ.



EMILY WALTZ.

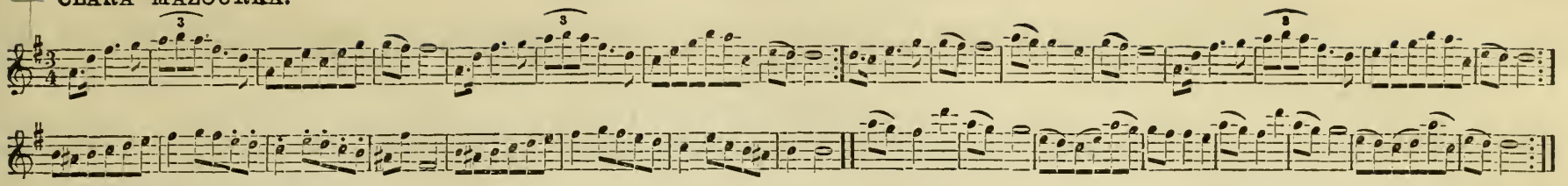


FAVORITE FRENCH WALTZ.



FLORENTINE AIR.

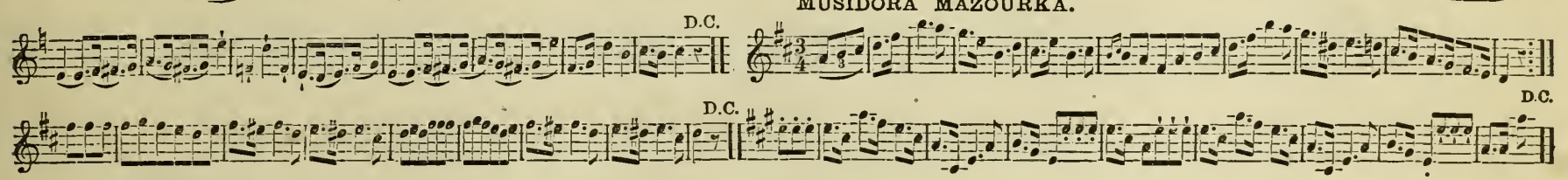
CLARA MAZOURKA.



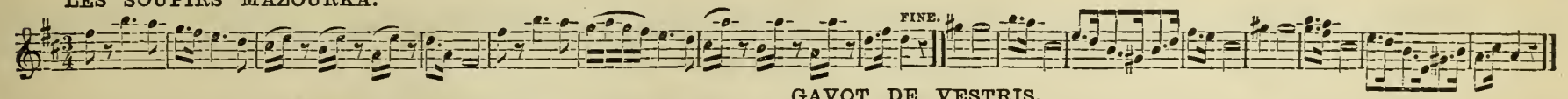
TRAINEAUX MAZOURKA.

WANDA POLKA MAZOURKA.

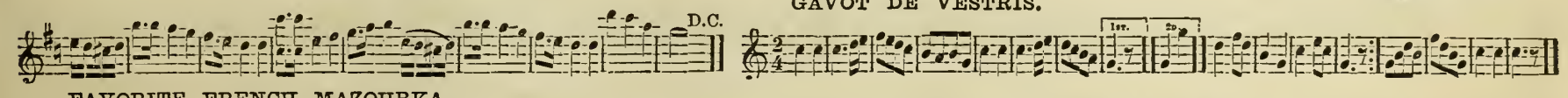
MUSIDORA MAZOURKA.



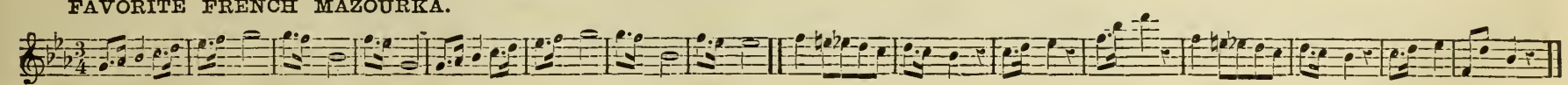
LES SOUPIRS MAZOURKA.



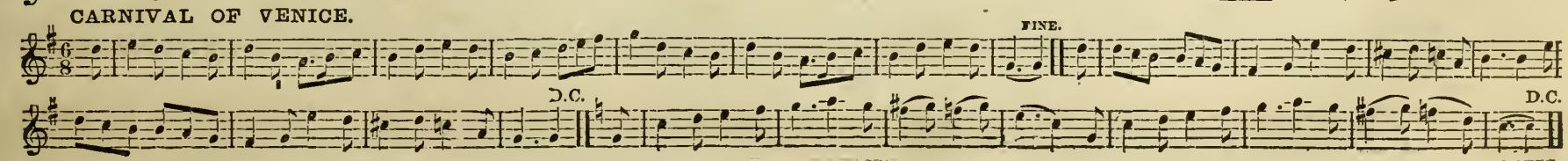
GAVOT DE VESTRIS.



FAVORITE FRENCH MAZOURKA.

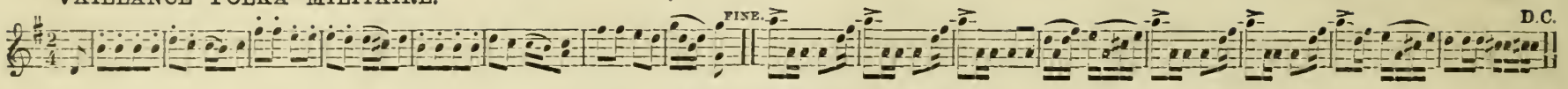


CARNIVAL OF VENICE.

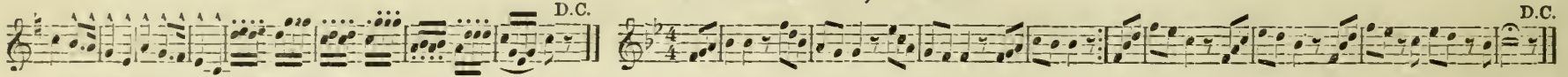


FANCY DANCES.

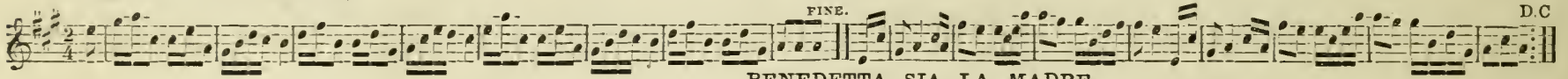
VAILLANCE POLKA MILITAIRE.



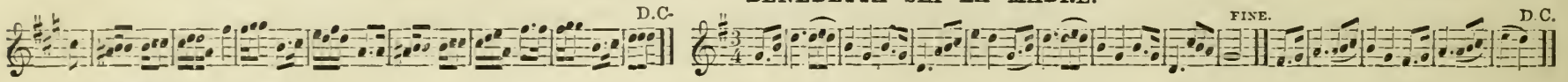
FAVORITE AIR, By Mozart.



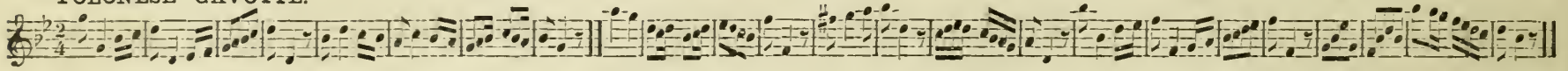
DIAMOND SCHOTTISCHE.



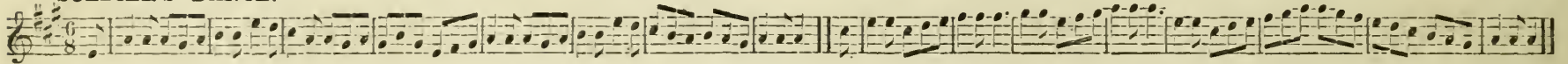
BENEDETTA SIA LA MADRE.



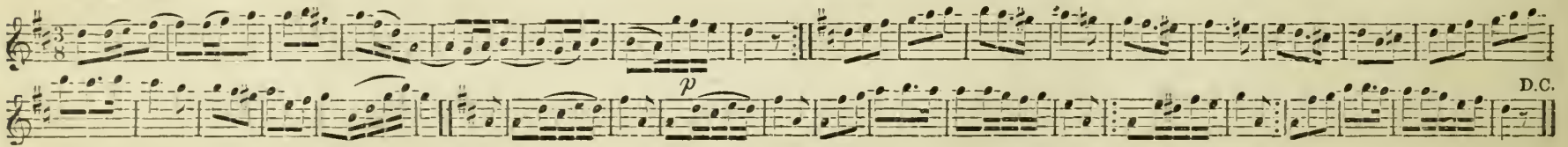
POLONESE GAVOTTE.



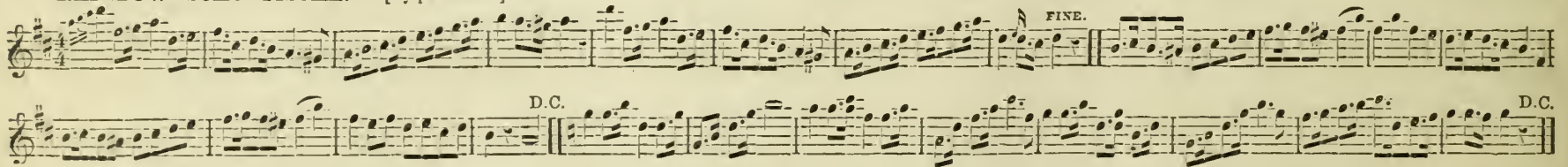
SOLDIER'S DANCE.



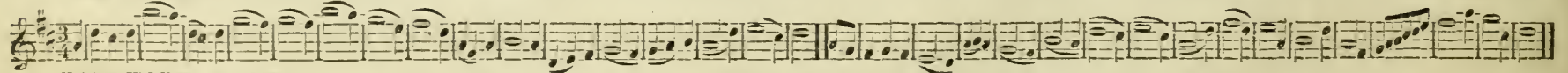
LA MANOLA.



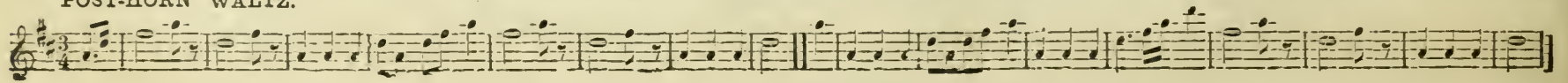
RAINBOW SCHOTTISCHE. [By permission.]



THE SISTERS.

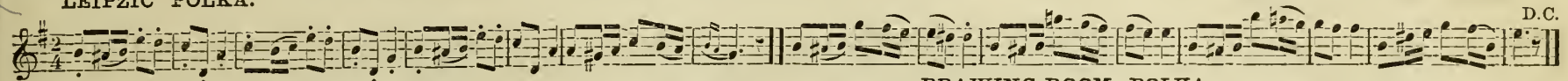


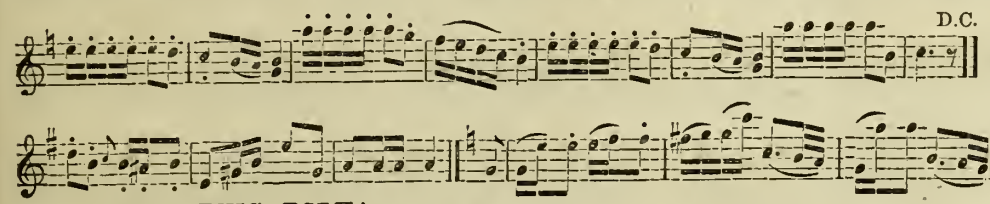
POST-HORN WALTZ.



MAYFIELD POLKA.

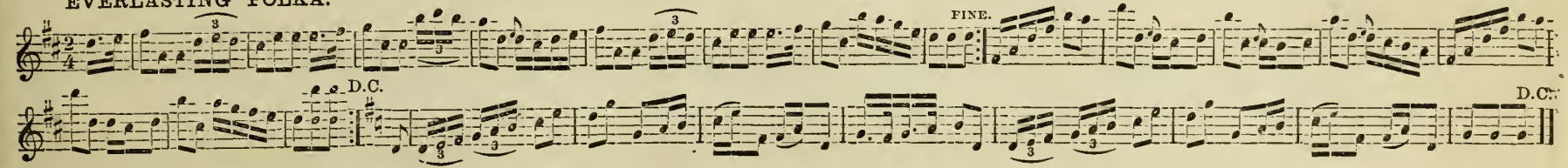
LEIPZIC POLKA.





DRAWING-ROOM POLKA.

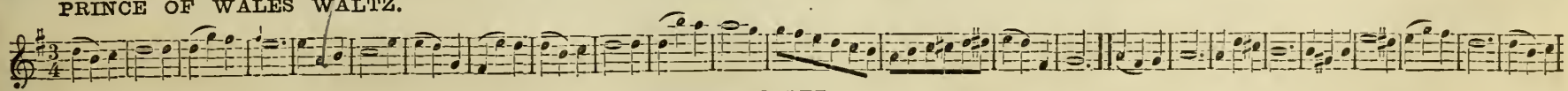
EVERLASTING POLKA.



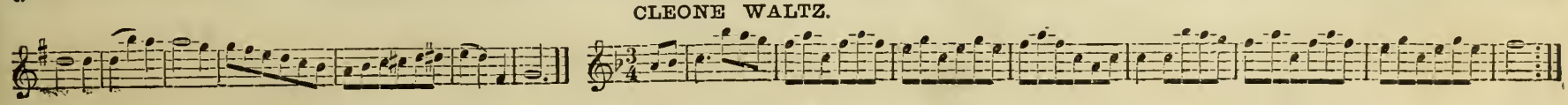
EXQUISITE POLKA.

NIGHTINGALE WALTZ.

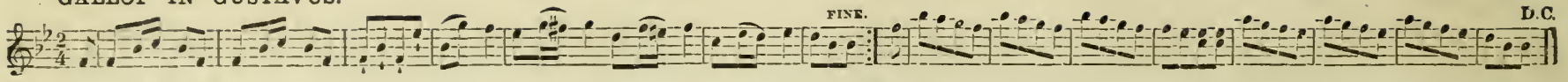
PRINCE OF WALES WALTZ.



CLEONE WALTZ.

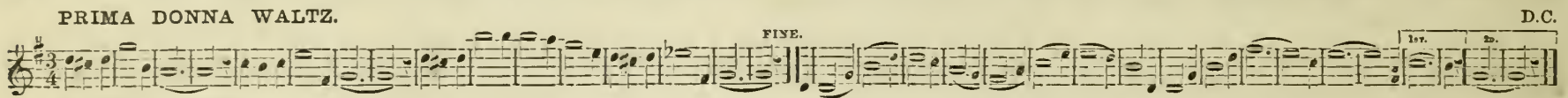


GALLOP IN GUSTAVUS.

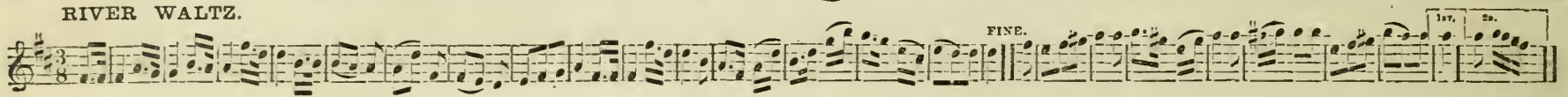


ITALIAN AIR.

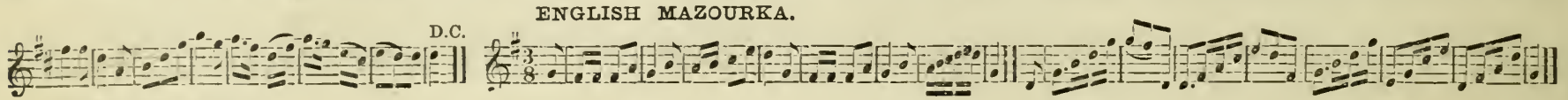
PRIMA DONNA WALTZ.



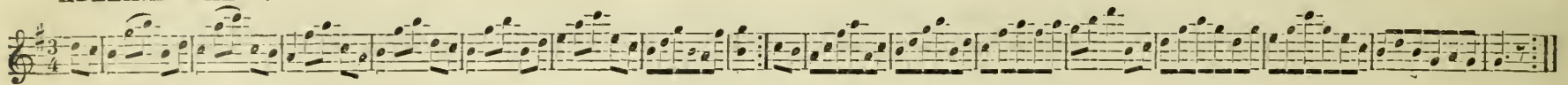
RIVER WALTZ.



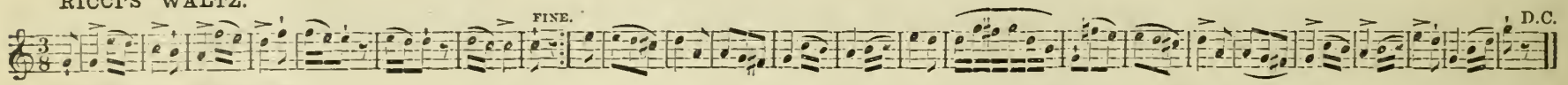
ENGLISH MAZOURKA.



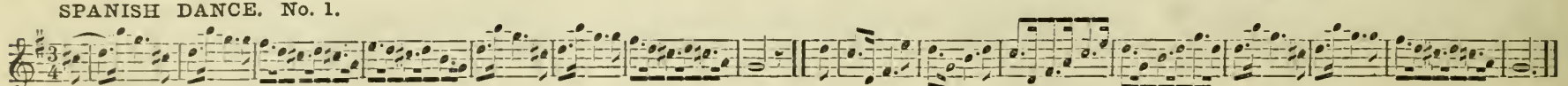
ADELINE WALTZ.



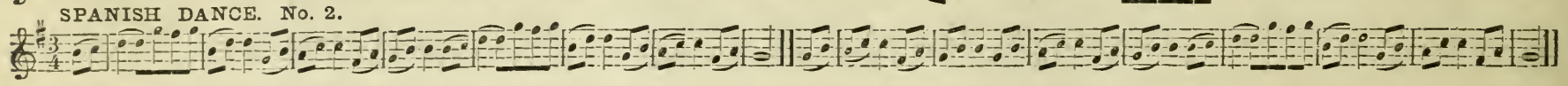
RICCI'S WALTZ.



SPANISH DANCE. No. 1.



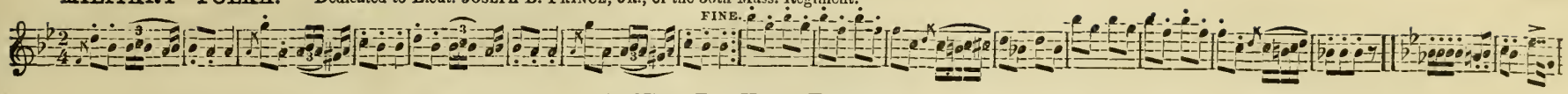
SPANISH DANCE. No. 2.



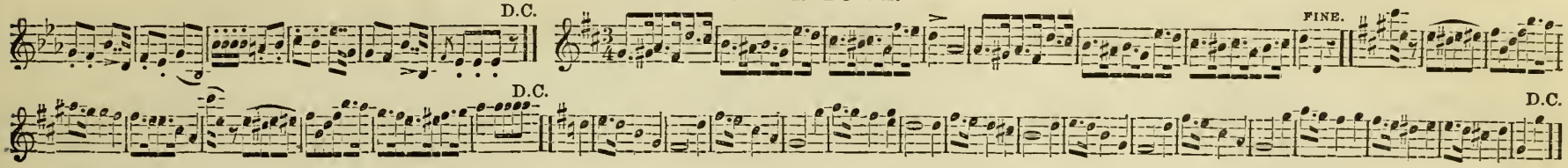
THE WITCHES' DANCE. By PAGANINI.

LE ROSSIGNOLO WALTZ.

MILITARY POLKA. Dedicated to Lieut. JOSEPH B. PRINCE, JR., of the 30th Mass. Regiment.



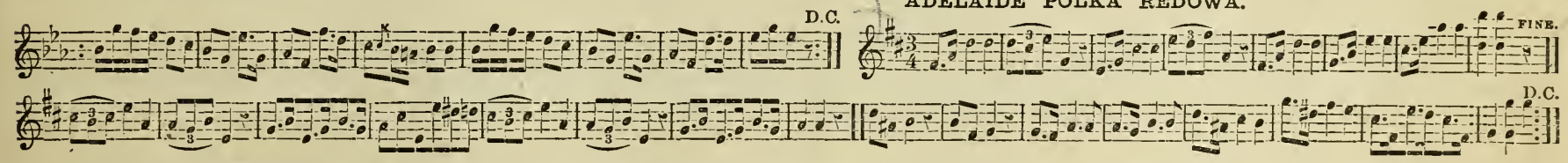
ANNIE POLKA REDOWA.



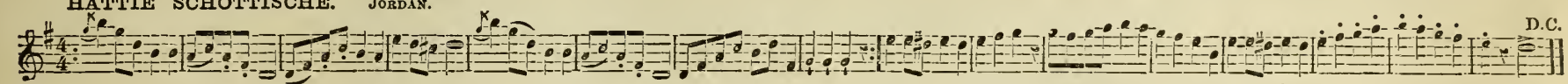
PEARL POLKA.* H. KLEBER.

CALLY POLKA.* A. DODWORTH.

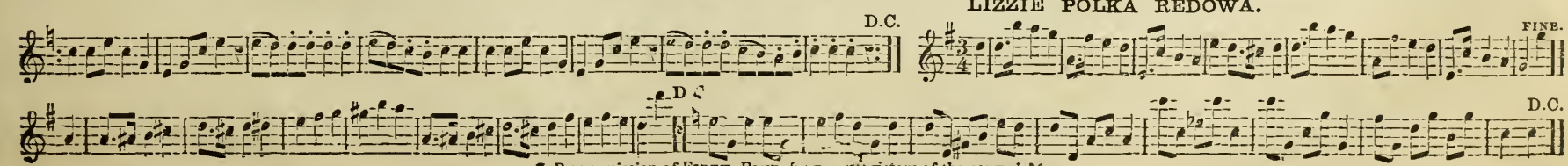
ADELAIDE POLKA REDOWA.



HATTIE SCHOTTISCHE. JORDAN.



LIZZIE POLKA REDOWA.



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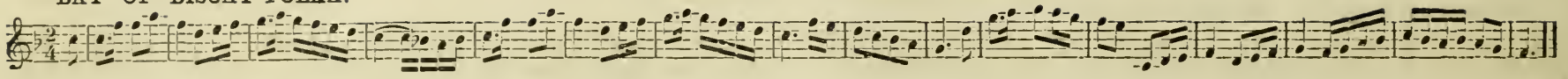
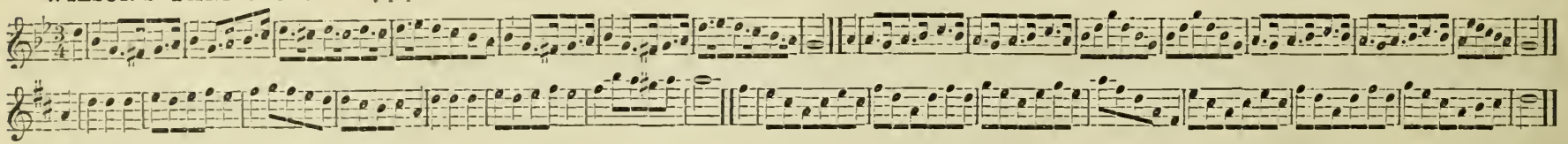
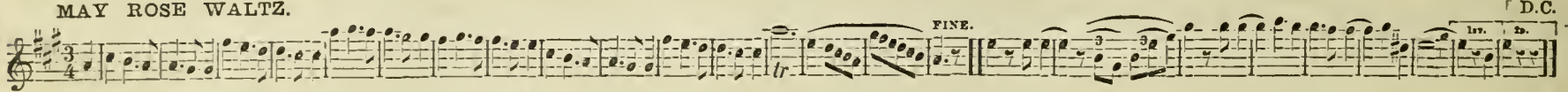
BAY OF BISCAY POLKA.



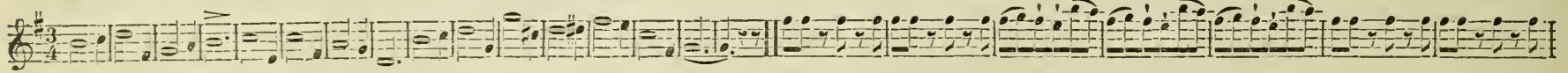
WILSON'S FANDANGO. Very popular in London in 1816.



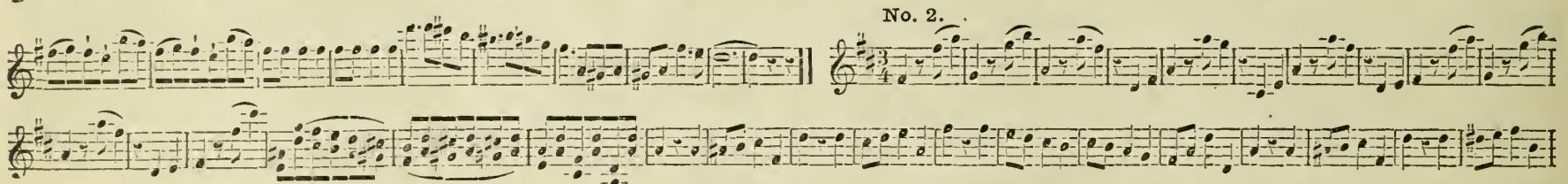
MAY ROSE WALTZ.



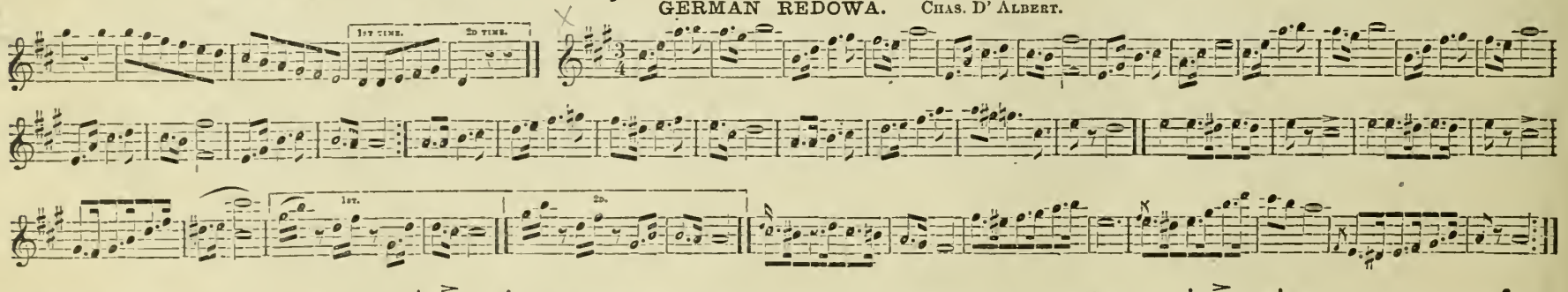
AMELIA WALTZES. No. 1. H. G. LUMBYE.



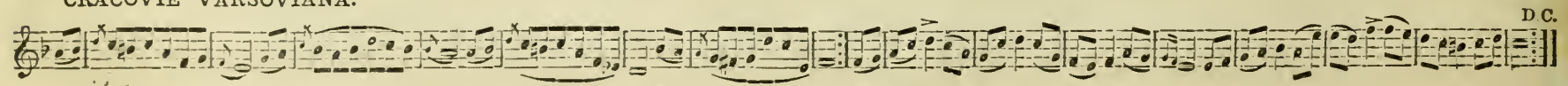
No. 2.



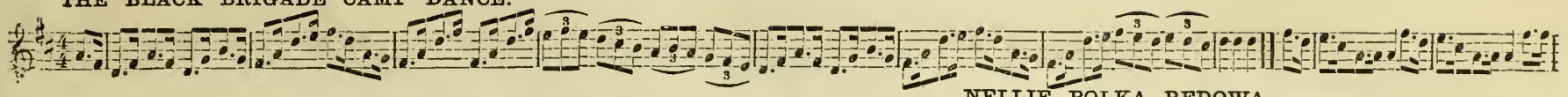
GERMAN REDOWA. CHAS. D' ALBERT.



CRACOVIE VARSOVIANA.

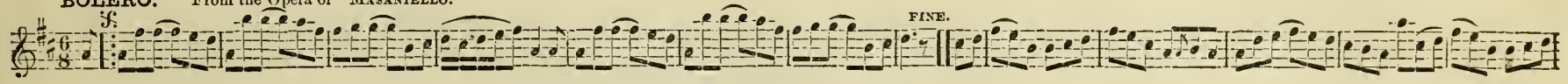


THE BLACK BRIGADE CAMP DANCE.



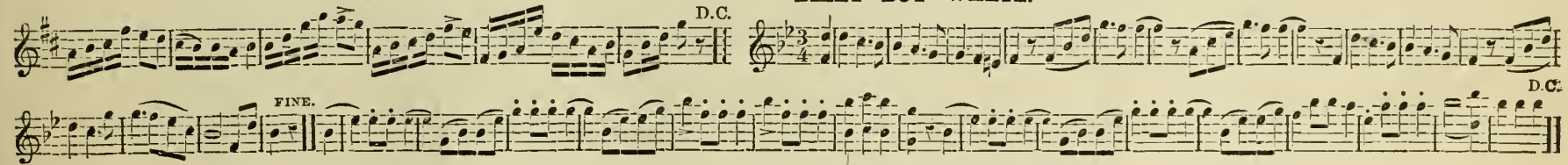
NELLIE POLKA REDOWA.

BOLERO. From the Opera of "Masaniello."

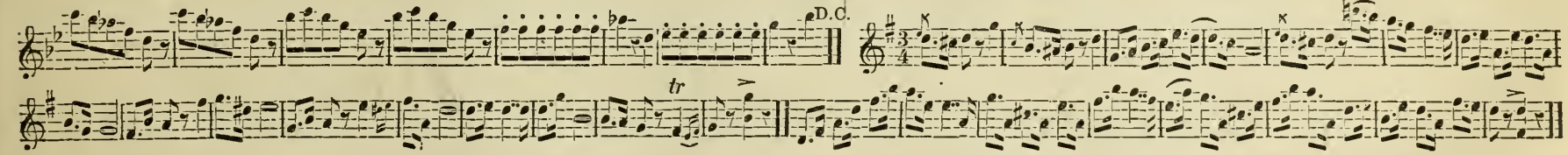


AMERICAN EAGLE POLKA. E. K. Eaton.

BILLY BOY WALTZ.

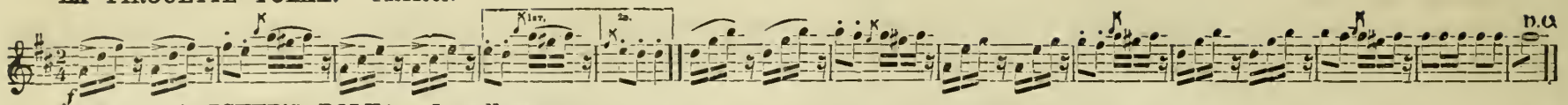


PIC NIC REDOWA. E. K. Eaton.

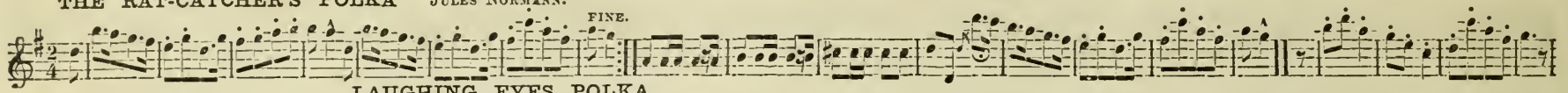


TITANIA'S FAVORITE POLKA. Jules Normann.

LA PIROUETTE POLKA. PASELOUP.



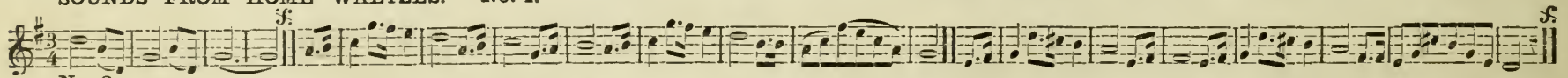
THE RAT-CATCHER'S POLKA JULES NORMANN.



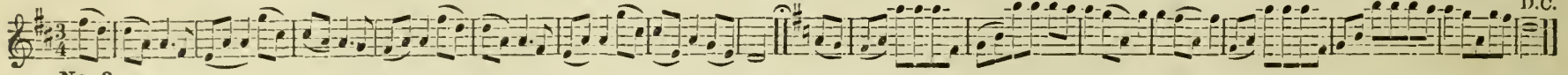
LAUGHING EYES POLKA.

FORT SUMTER REDOWA. E. K. EATON.

SOUNDS FROM HOME WALTZES. No. 1.

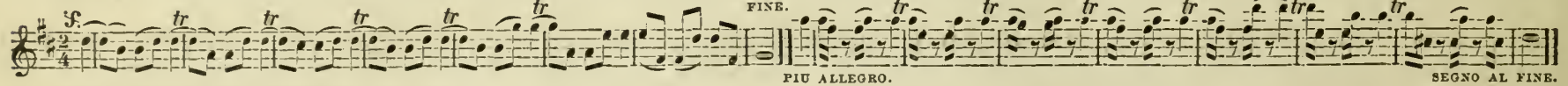


No. 2.

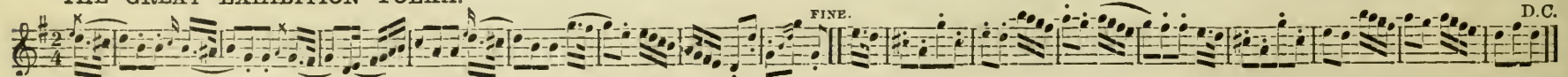


No. 3.

No. 4.

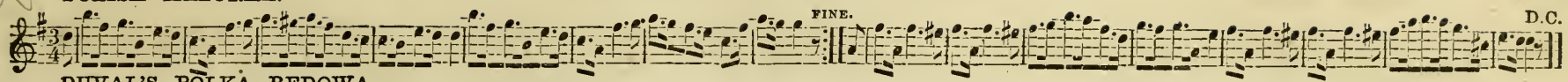


THE GREAT EXHIBITION POLKA.

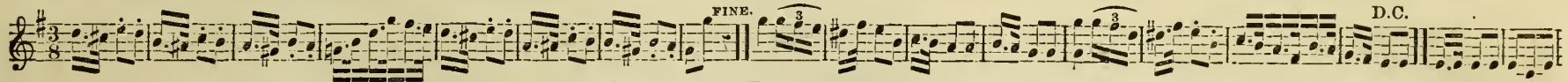


LINDA REDOWA.

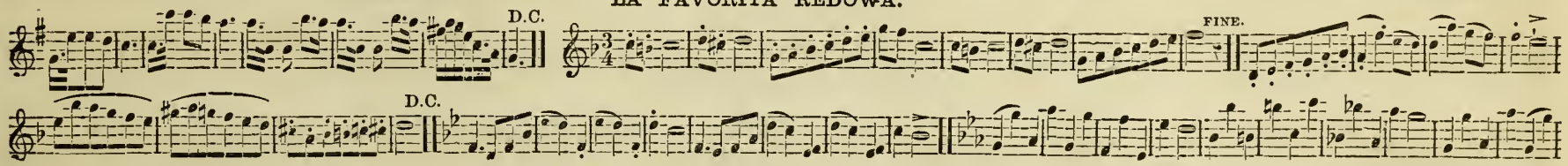
POLISH MAZURKA.



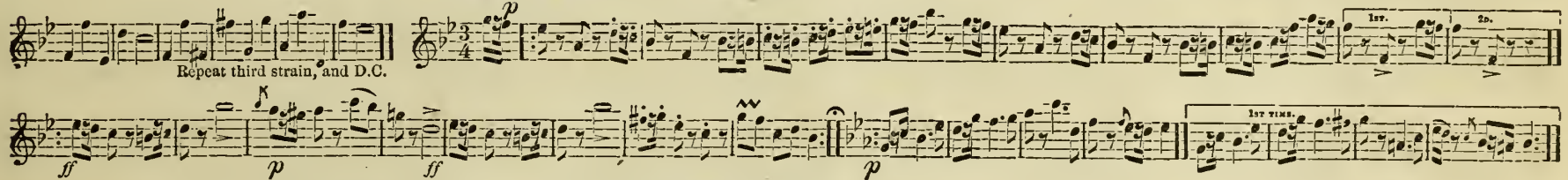
DUVAL'S POLKA REDOWA.



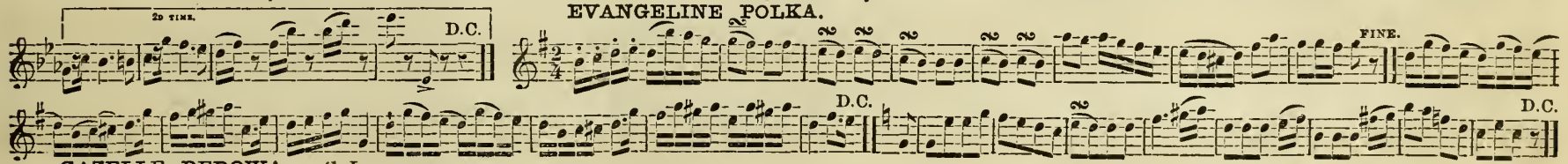
LA FAVORITA REDOWA.



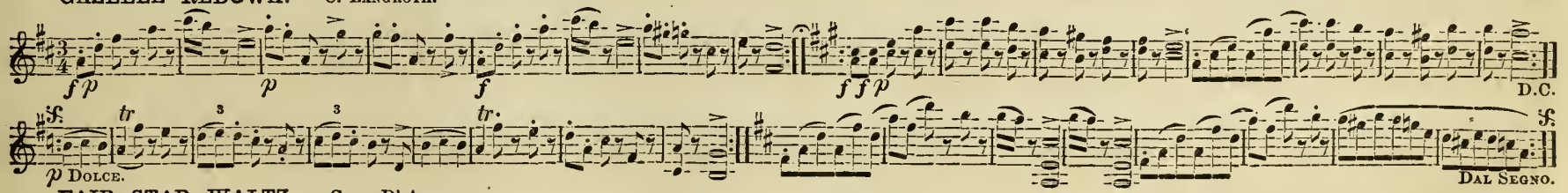
EMILIE REDOWA. KROSKWITZ.



EVANGELINE POLKA.



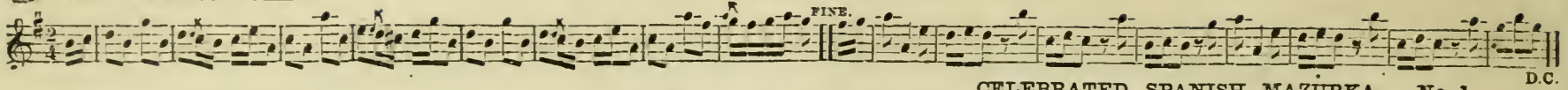
GAZELLE REDOWA. C. LANGROTH.



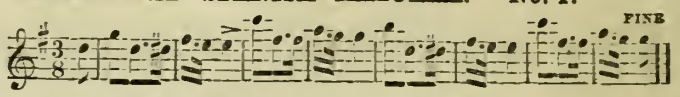
FAIR STAR WALTZ. CHAS. D' ALBRET.

LA BELLE SWISS WALTZ.

THE VIENNA POLKA.



CELEBRATED SPANISH MAZURKA. No. 1.



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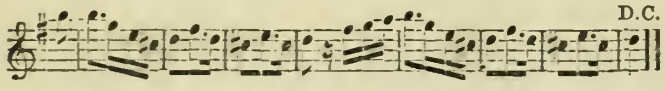
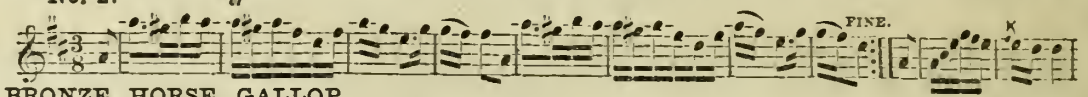
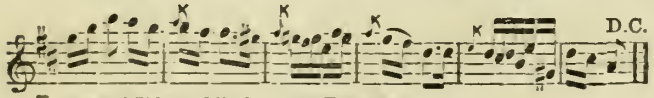
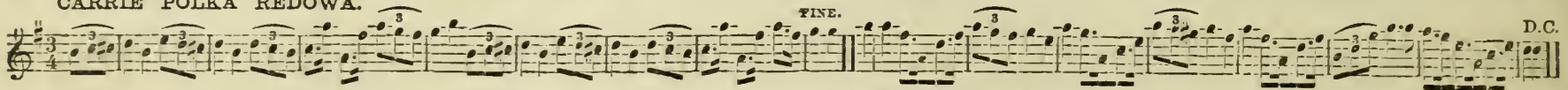




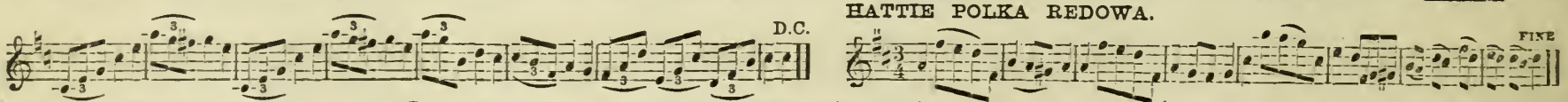
BRONZE HORSE GALLOP.



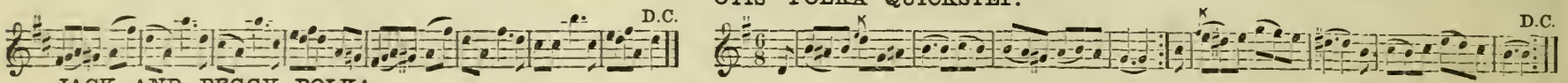
CARRIE POLKA REDOWA.



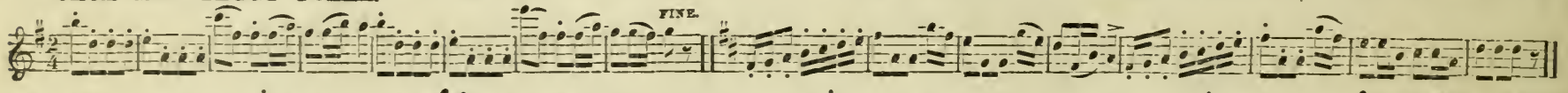
HATTIE POLKA REDOWA.



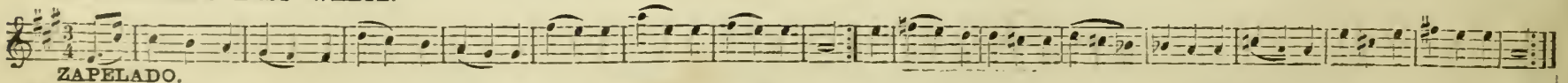
OTIS' POLKA QUICKSTEP.



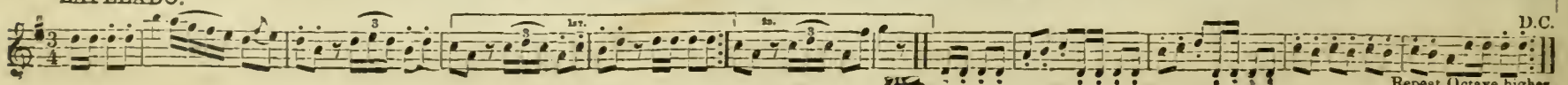
JACK AND PEGGY POLKA.



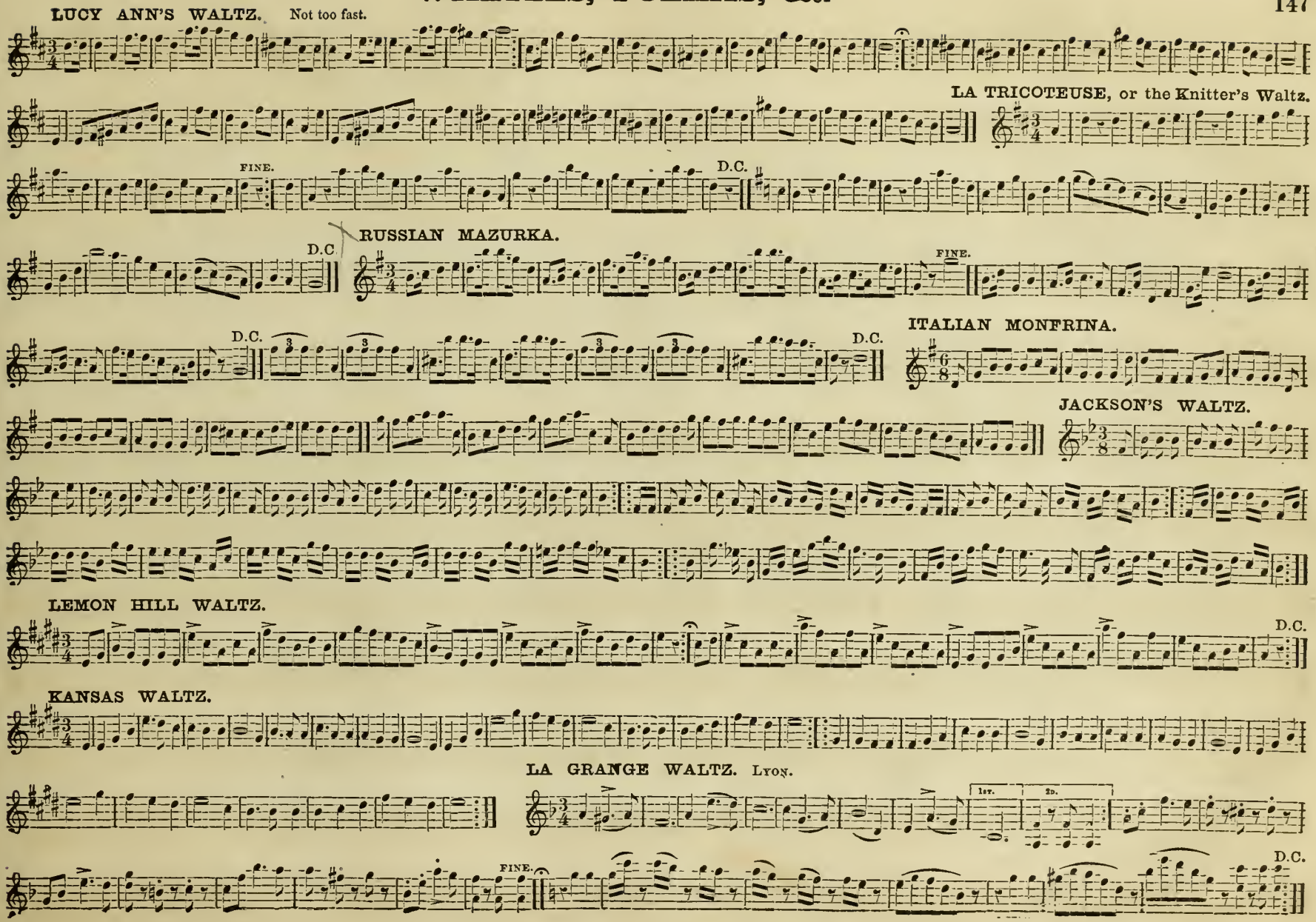
BEETHOVEN'S LAST WALTZ.



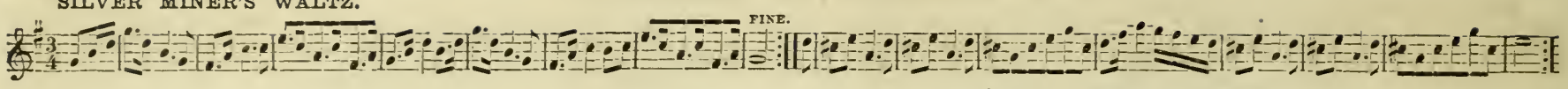
ZAPELADO.

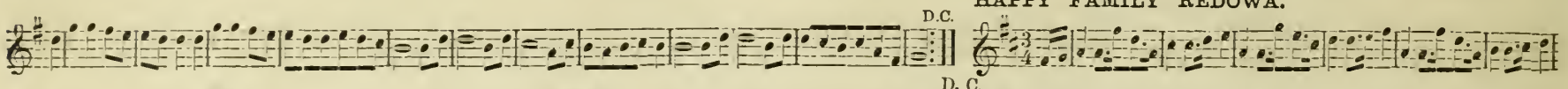


Repeat Octave higher.

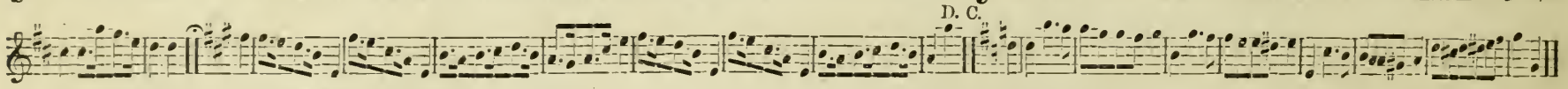

LUCY ANN'S WALTZ. Not too fast.
FINE.
D.C.
LA TRICOTEUSE, or the Knitter's Waltz.
D.C.
RUSSIAN MAZURKA.
FINE.
D.C.
D.C.
ITALIAN MONFRINA.
JACKSON'S WALTZ.
LEMON HILL WALTZ.
D.C.
KANSAS WALTZ.
LA GRANGE WALTZ. Lyon.
1st.
2d.
FINE.
D.C.

SILVER MINER'S WALTZ.



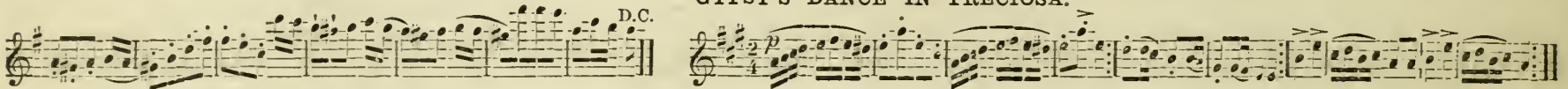


HAPPY FAMILY REDOWA.

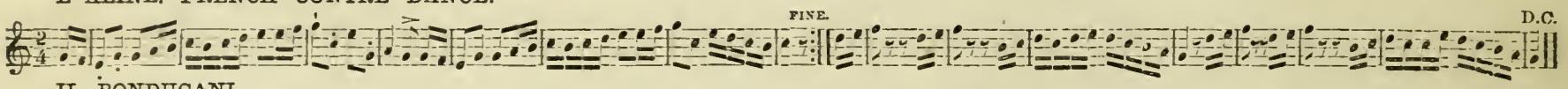


LA FILLE DU REGIMENT POLKA. J. Strauss.

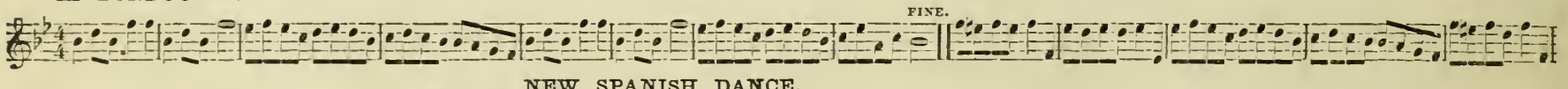
GYPSY'S DANCE IN PRECIOSA.



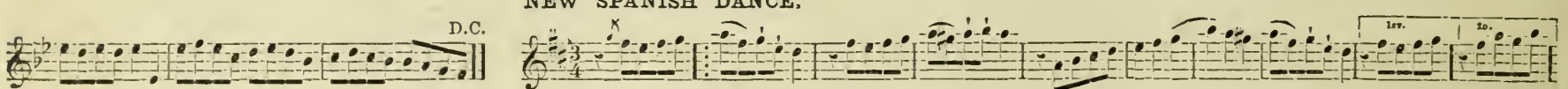
L' ALINE. FRENCH CONTRE DANCE.

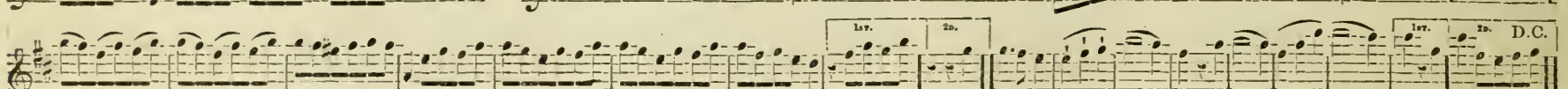


IL BONDUCANI.



NEW SPANISH DANCE.



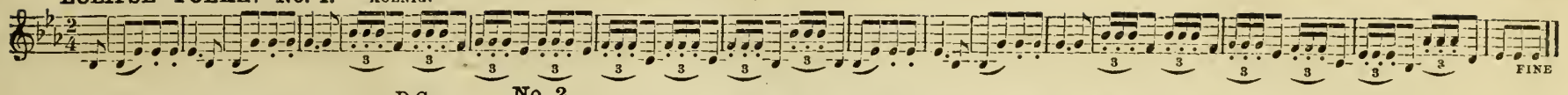


RACOZI GALLOP.

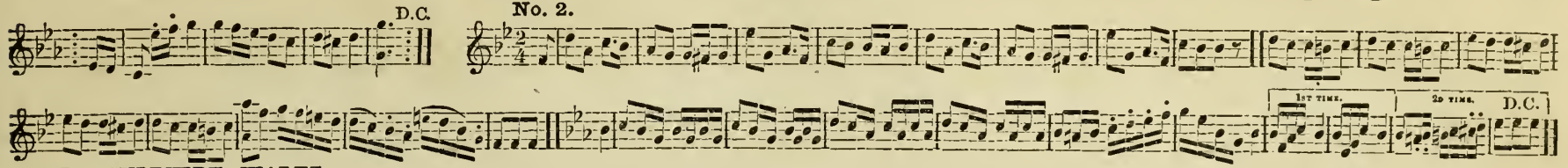
Repeat 3d strain.

AUNT TOBEY'S QUICKSTEP.

ECLIPSE POLKA. No. 1. KOENIG.

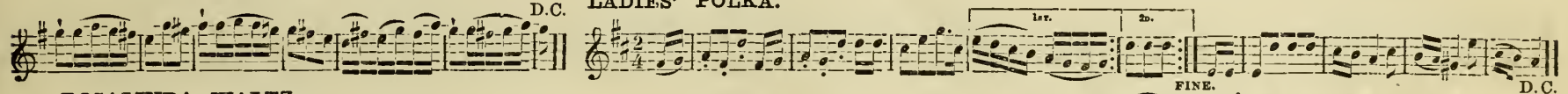


D.C. No. 2.



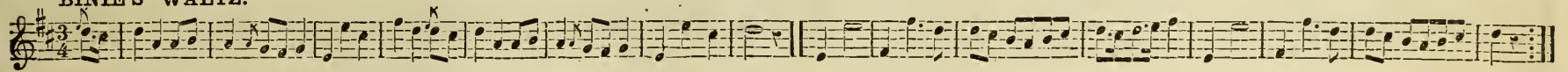
LA SYLPHIDE WALTZ.

D.C. LADIES' POLKA.

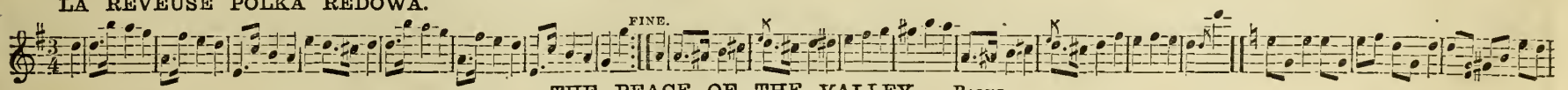


ROSALINDA WALTZ.

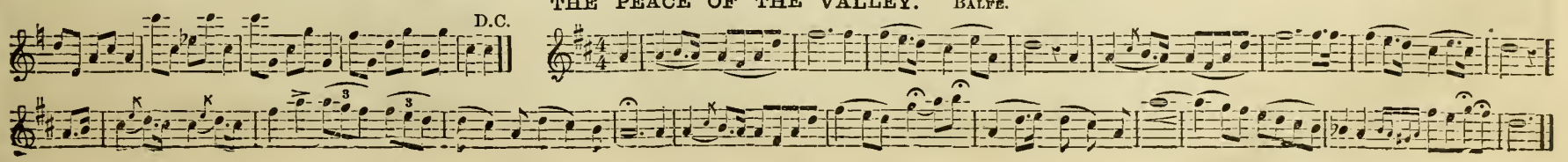
BINIE'S WALTZ.



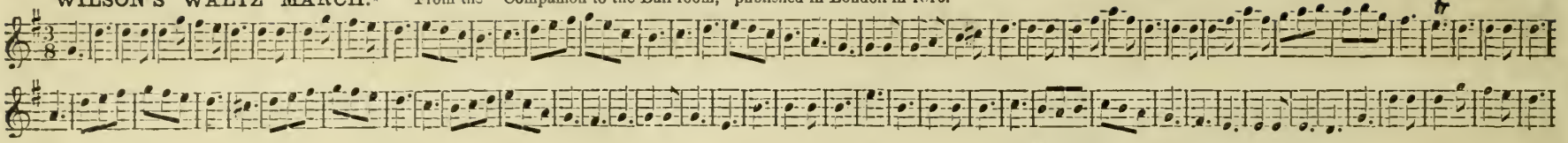
LA REVEUSE POLKA REDOWA.



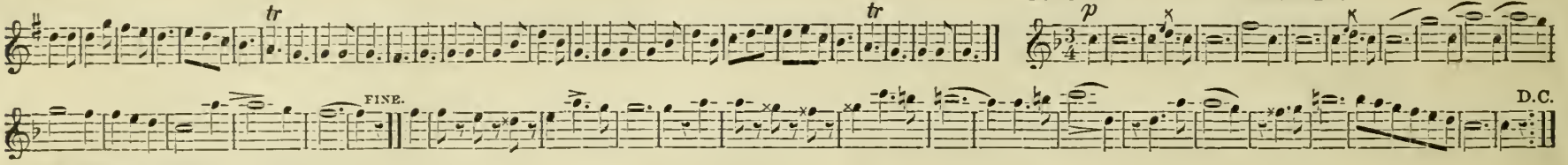
THE PEACE OF THE VALLEY. BALFE.



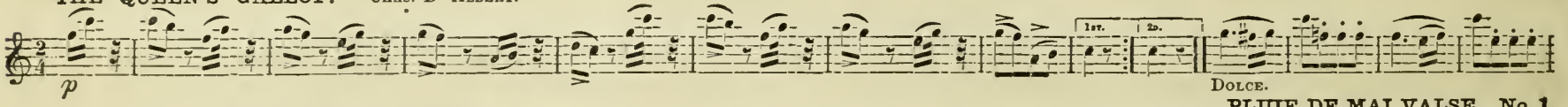
WILSON'S WALTZ MARCH.* From the "Companion to the Ball room," published in London in 1816.



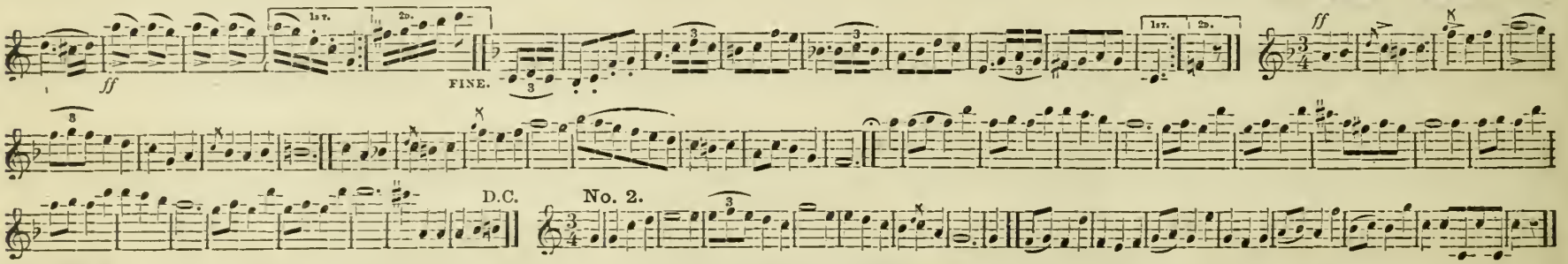
MOUNTAIN DAISY WALTZ.



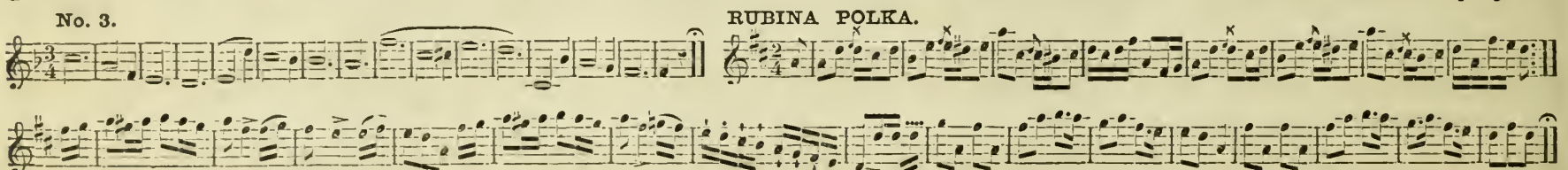
THE QUEEN'S GALLOP. Chas. D' Albert.



PLUIE DE MAI VALSE. No. 1.



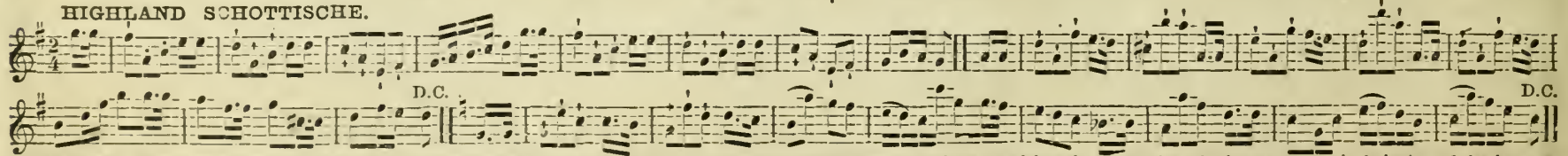
No. 2.



No. 3.

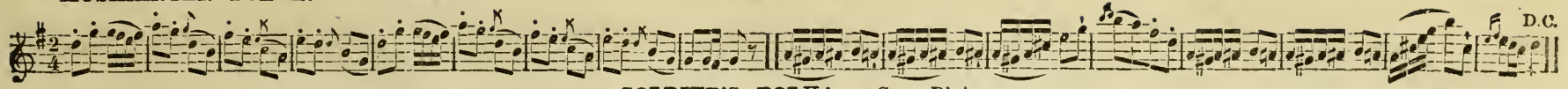
RUBINA POLKA.

HIGHLAND SCHOTTISCHE.

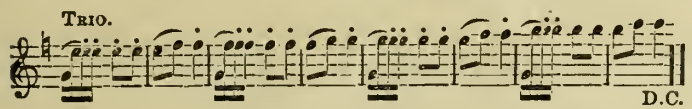


* As a march should always precede the waltzing, this was composed in walking time for that purpose to show the connection between triple and common time, the former will be in imitation of the latter if played properly.

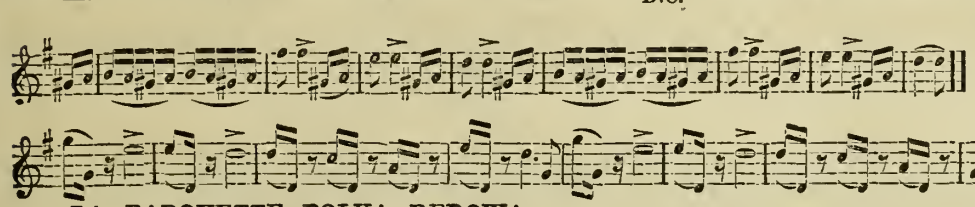
MUSIKANTER POLKA. WALLERSTEIN.



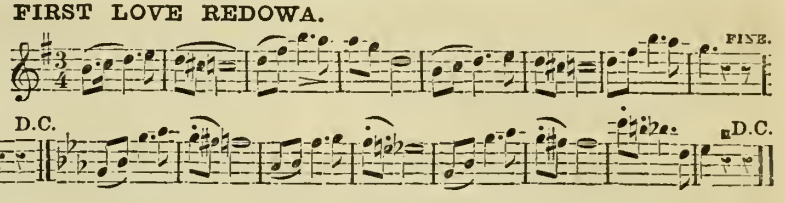
TRIO.



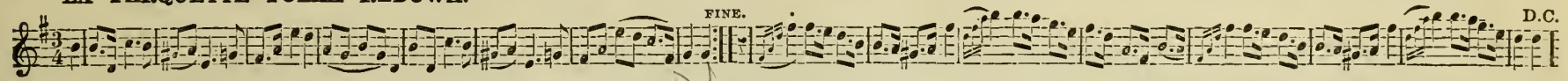
SOLDIER'S POLKA. CHAS. D' ALBERT.



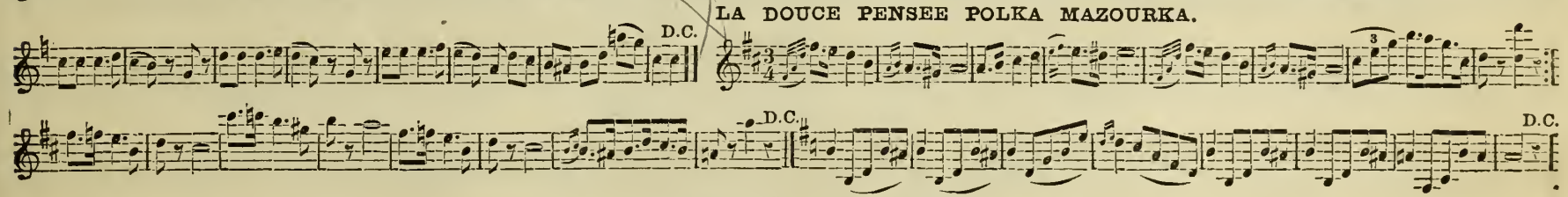
FIRST LOVE REDOWA.



LA PARQUETTE POLKA REDOWA.

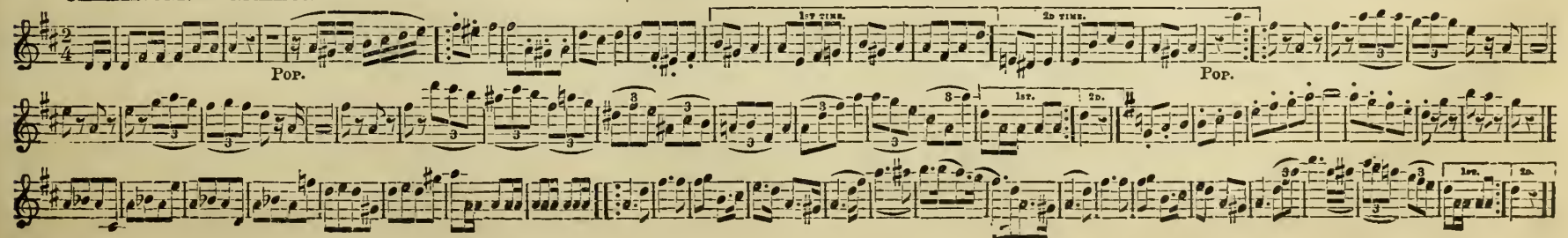


LA DOUCE PENSEE POLKA MAZOURKA.



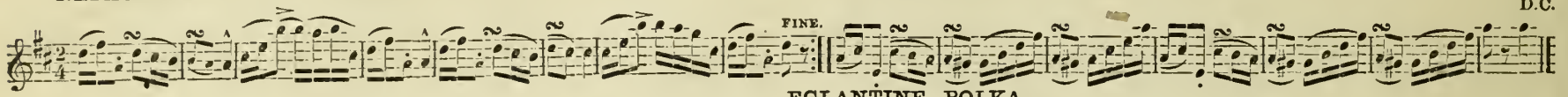
CONTRABAND'S QUICKSTEP.

CHAMPAGNE GALLOP.

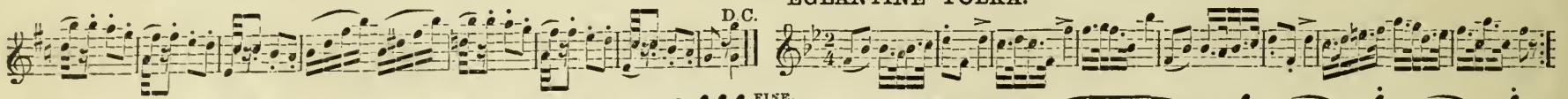


THE SKY ROCKET POLKA. J. H. Seipp.

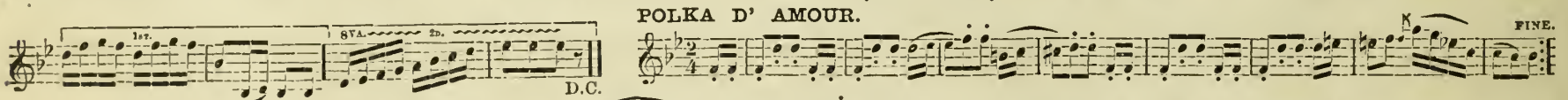
NEPAULESE POLKA. Strauss.



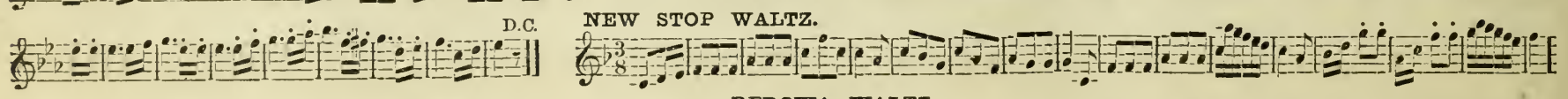
EGLANTINE POLKA.



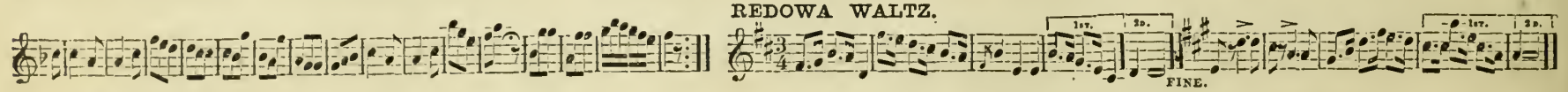
POLKA D' AMOUR.



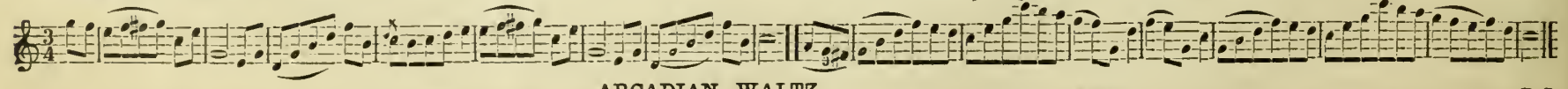
NEW STOP WALTZ.



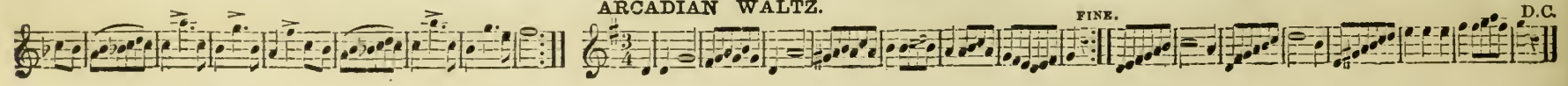
REDOWA WALTZ.



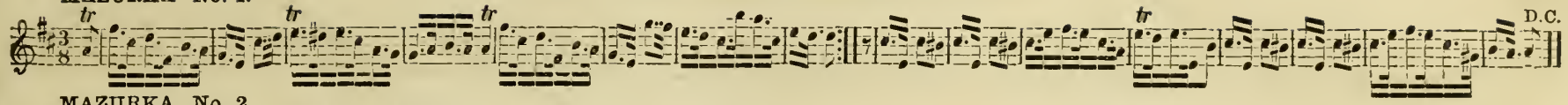
THE DOUBLE XX WALTZ.



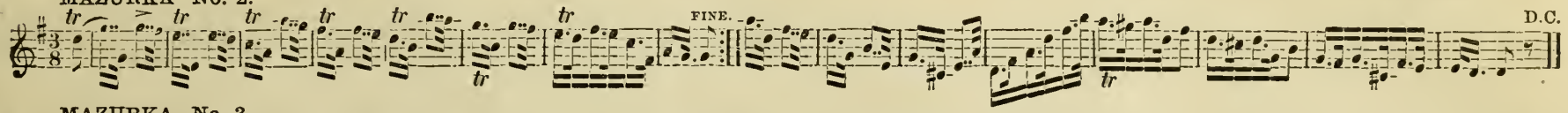
ARCADIAN WALTZ.



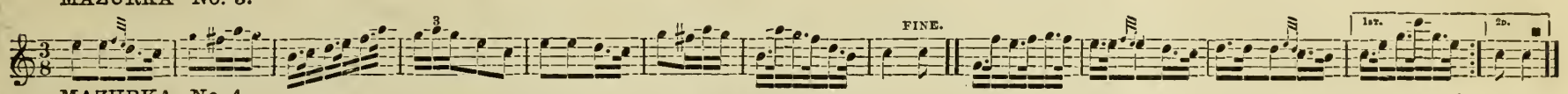
MAZURKA No. 1.



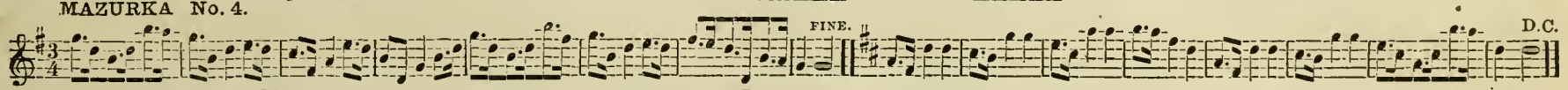
MAZURKA No. 2.



MAZURKA No. 3.

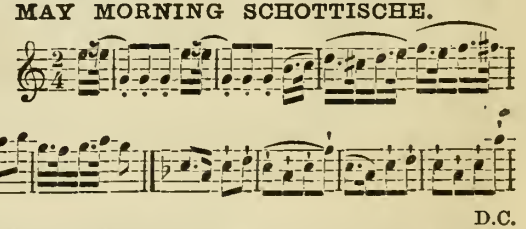


MAZURKA No. 4.

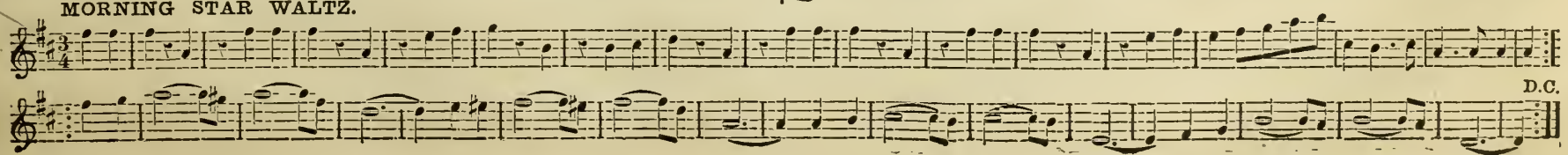


PAPAGENO POLKA.

MAY MORNING SCHOTTISCHE.

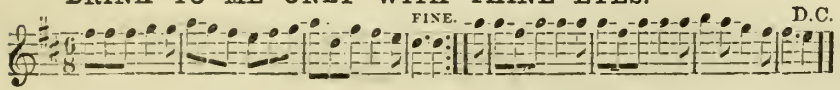


MORNING STAR WALTZ.

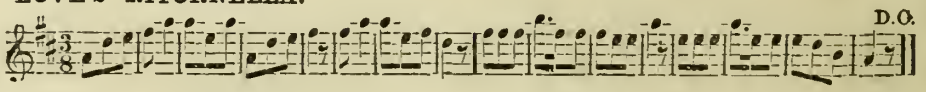


JOHN OF PARIS, or the "Ladies' Club."

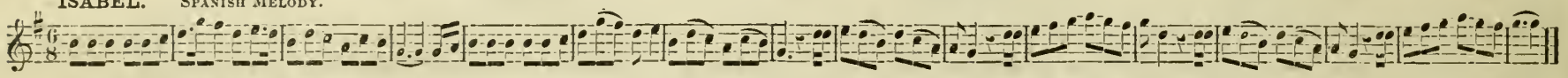
DRINK TO ME ONLY WITH THINE EYES.



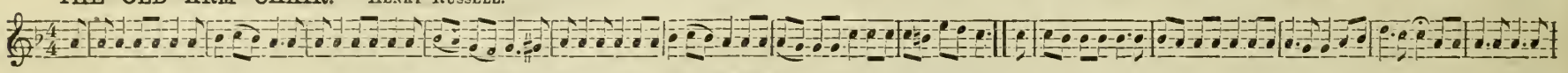
LOVE'S RITORNELLA.



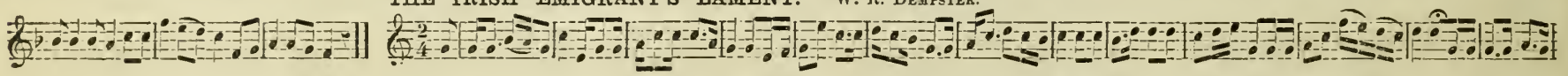
ISABEL. Spanish Melody.



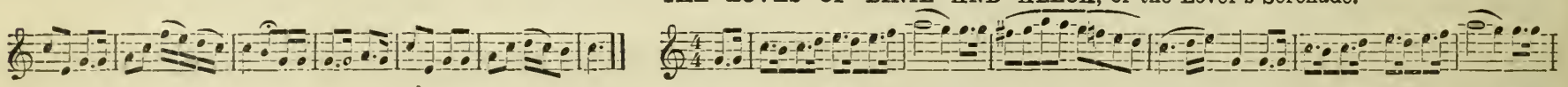
THE OLD ARM CHAIR. Henry Russell.



THE IRISH EMIGRANT'S LAMENT. W. R. Dempster.

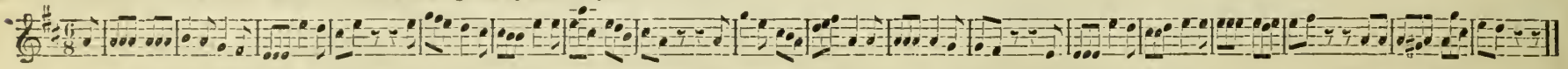


THE LOVES OF BINIE AND ALECK, or the Lover's Serenade.

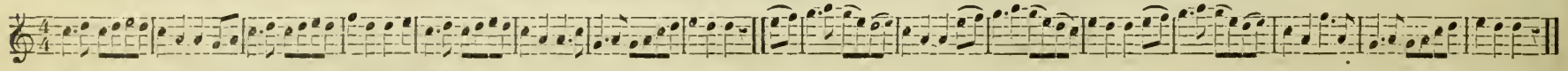


WHY DON'T THE MEN PROPOSE?

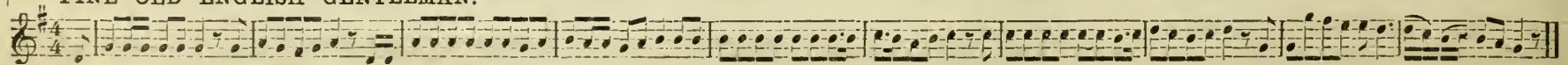
THE THREE GHOSTS. There sat three ghosts by the Kirk-yard side.



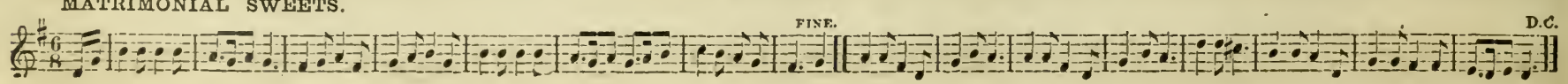
OVER THE HILLS AND A GREAT WAY ORF THE OLD COW DIED OF THE HOOPING CORF.



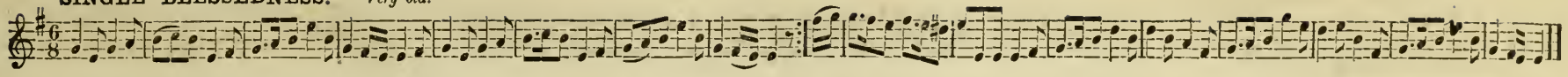
FINE OLD ENGLISH GENTLEMAN.



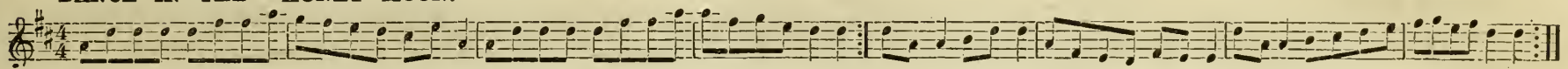
MATRIMONIAL SWEETS.



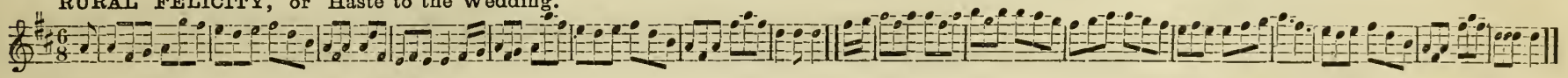
SINGLE BLESSEDNESS. *Very old.*



DANCE IN THE "HONEY MOON."

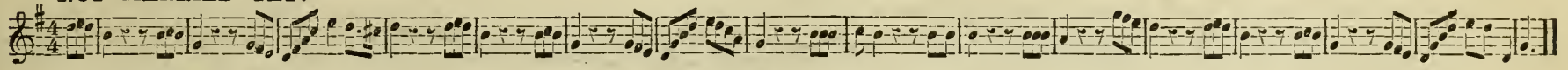


RURAL FELICITY, or Haste to the Wedding.

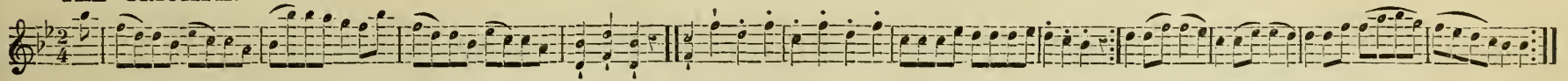


OH! I SHOULD LIKE TO MARRY.

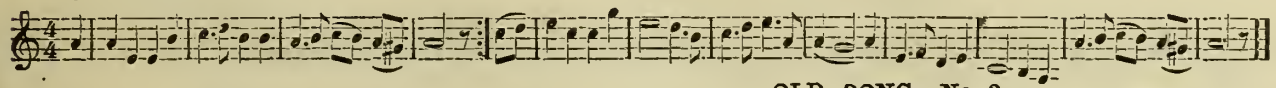
NOT MARRIED YET!



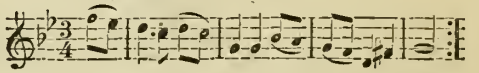
THE TRIUMPH.

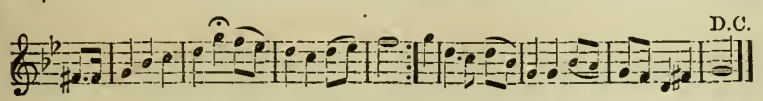


OLD SONG. No. 1.

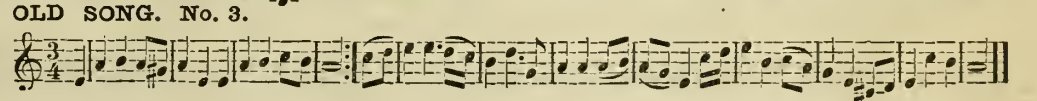


OLD SONG. No. 2.

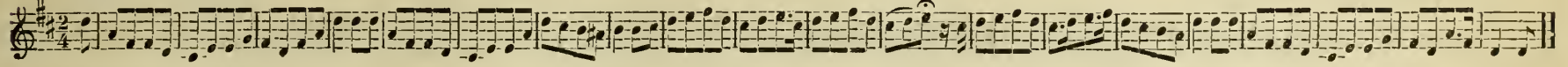




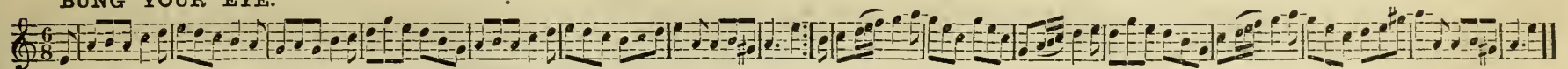
OLD SONG. No. 3.



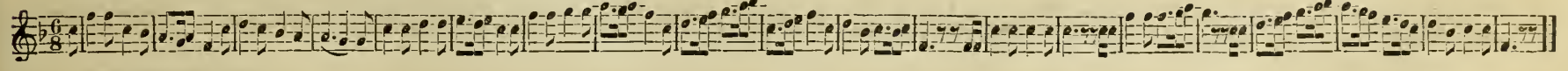
BETSEY BAKER.



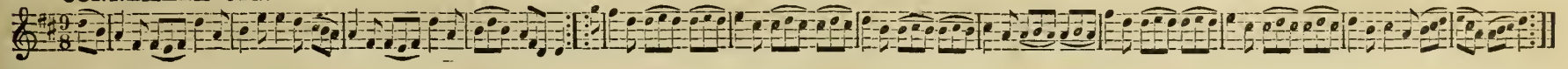
BUNG YOUR EYE.



THE DUSKY NIGHT. A celebrated Hunting Song.



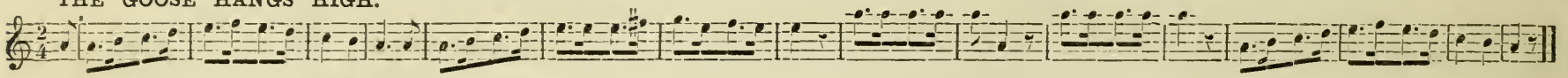
CONNEMARA JIG.



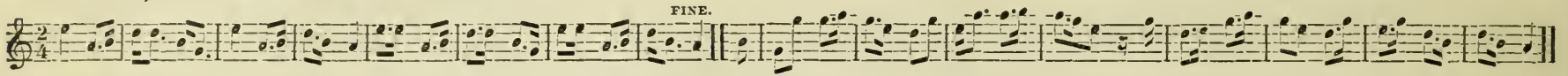
THE FEMALE AUCTIONEER.

JOHNNY SANDS.

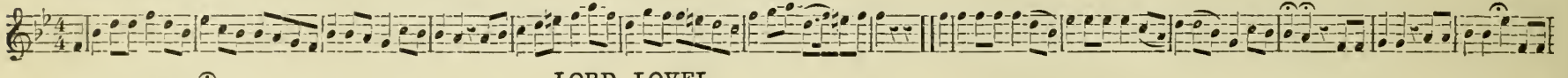
THE GOOSE HANGS HIGH.



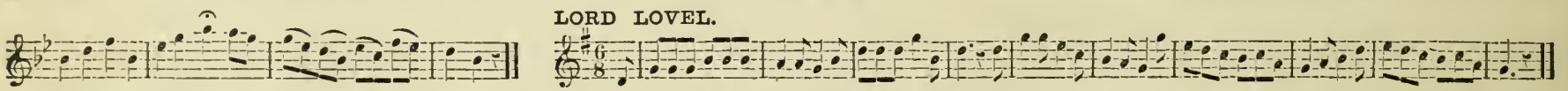
BLITHE, BLITHE AND MERRY WAS SHE.



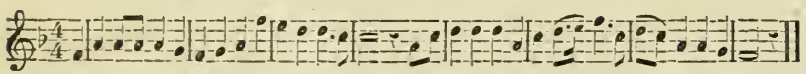
THE STANDING TOAST. "THE LASS THAT LOVES A SAILOR."



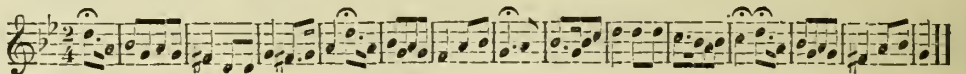
LORD LOVEL.



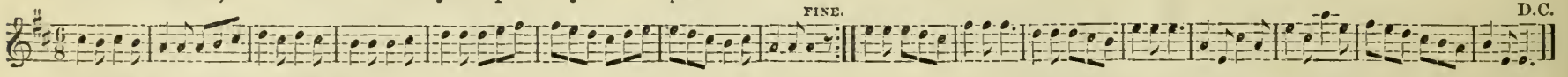
THE DEMON LOVER.



ROBERT KIDD. Minor.

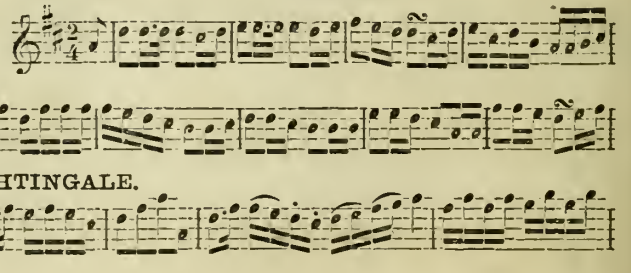


THE CASSINO, or "Come thou rosy dimpled boy." Composed in 1630.

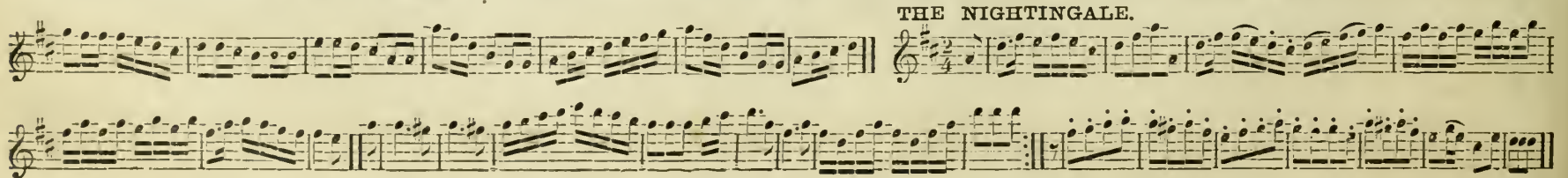


BRAVE WOLFE. A Minor.

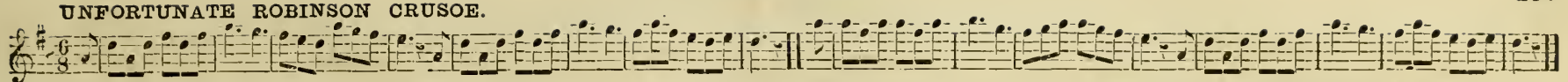
THE WOODPECKER'S MARCH.



THE NIGHTINGALE.



UNFORTUNATE ROBINSON CRUSOE.

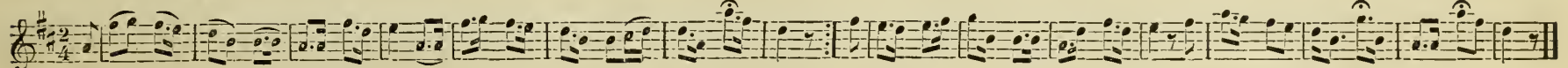


SUCH A BEAUTY I DID GROW.

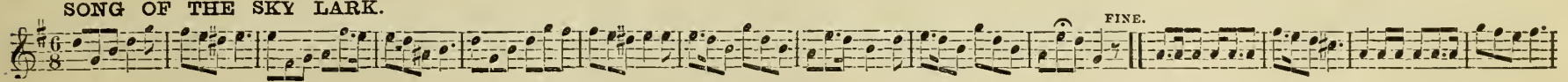
THE MUNSTER BUTTER MILK.

BACHELOR'S BALL.

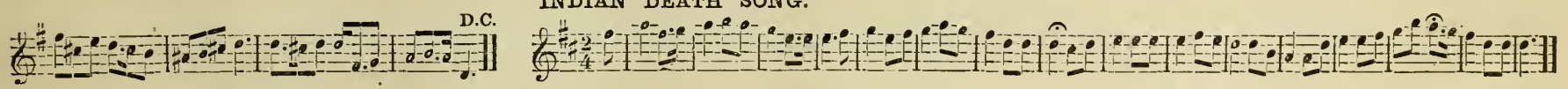
MY OWN ONE. David Lee.



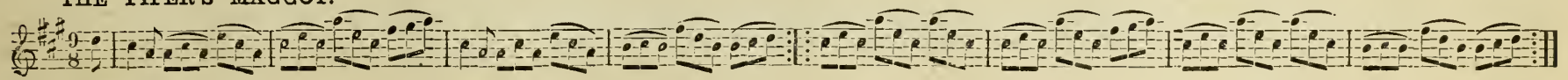
SONG OF THE SKY LARK.



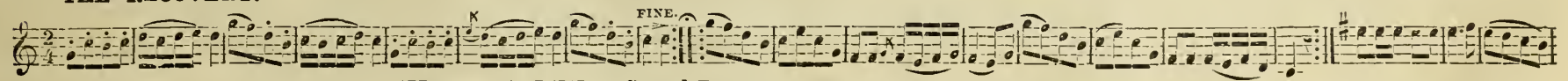
INDIAN DEATH SONG.



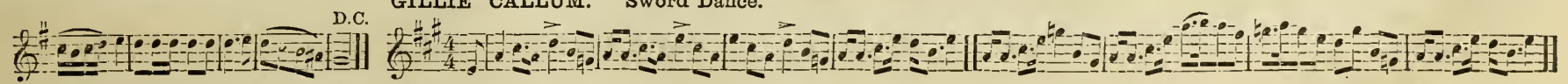
THE PIPER'S MAGGOT.



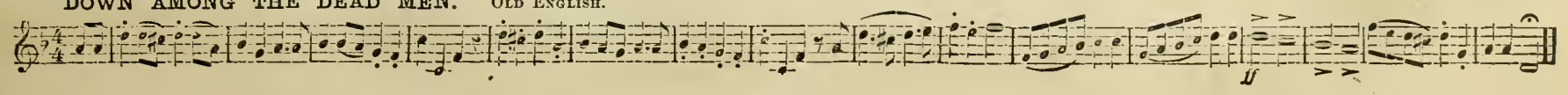
THE RECOVERY.



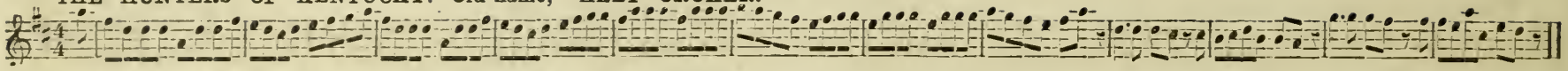
GILLIE CALLUM. Sword Dance.



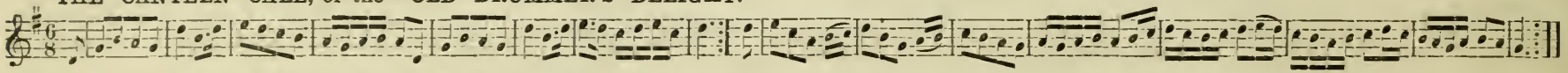
DOWN AMONG THE DEAD MEN. Old English.



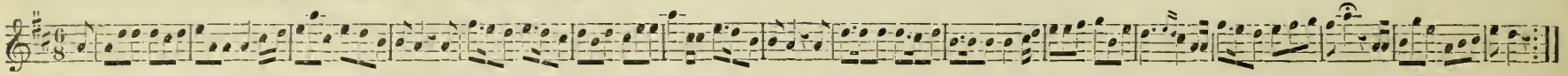
THE HUNTERS OF KENTUCKY. Old name, "ALLY CROKER."



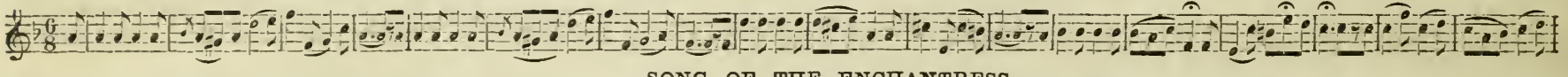
THE CANTEEN CALL, or the "OLD DRUMMER'S DELIGHT."



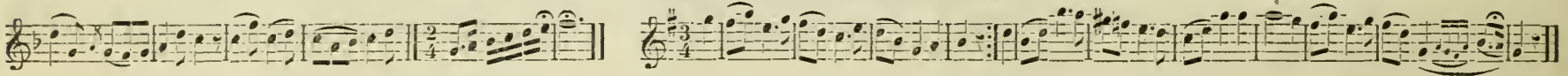
'TIS ALL FOR THE LOVE OF THE WIDOW.



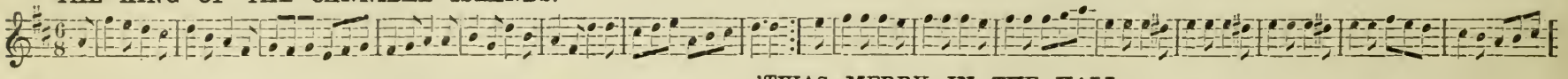
THE GLORIOUS VINTAGE OF CHAMPAGNE. BALFE.



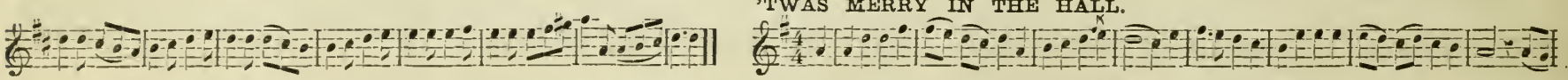
SONG OF THE ENCHANTRESS.



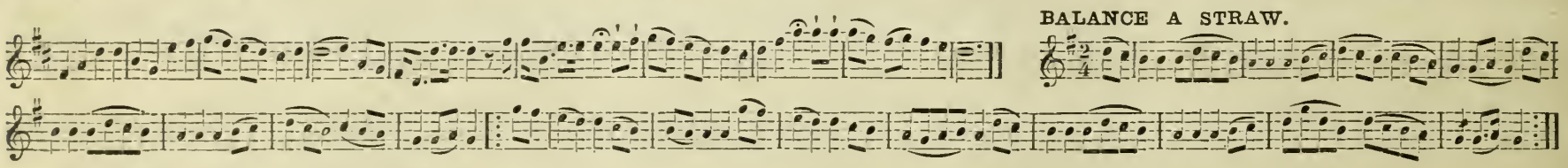
THE KING OF THE CANNIBAL ISLANDS.



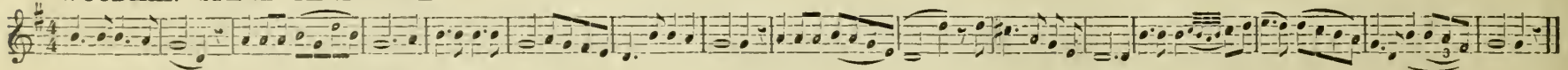
'TWAS MERRY IN THE HALL.



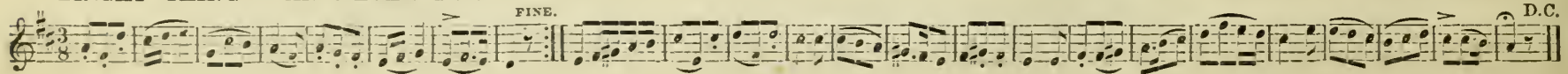
BALANCE A STRAW.



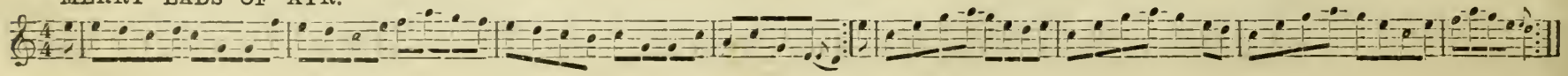
WOODMAN SPARE THAT TREE.



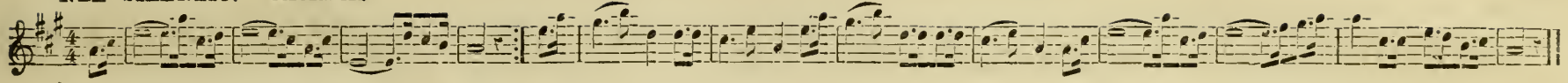
BRIGHT THINGS CAN NEVER DIE.



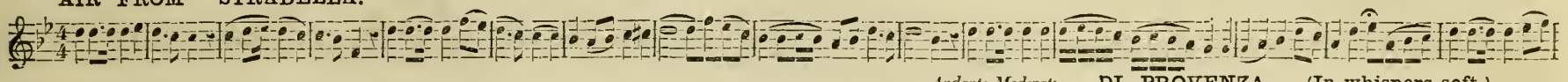
MERRY LADS OF AYR.



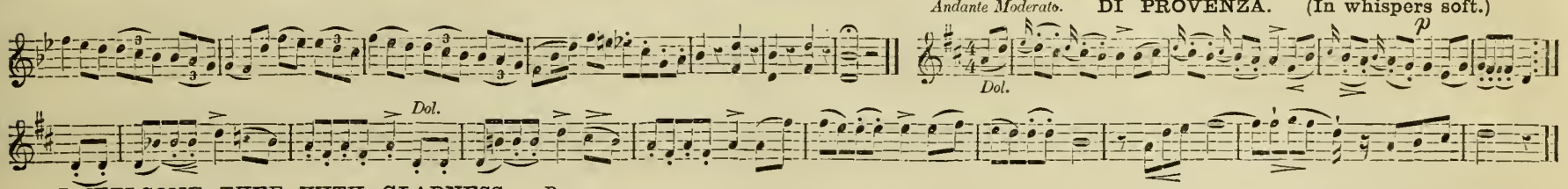
NEL SILENZIO. MEYERBEER



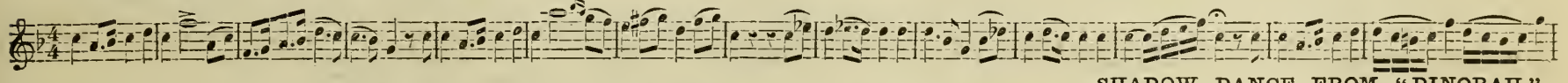
AIR FROM "STRADELLA."



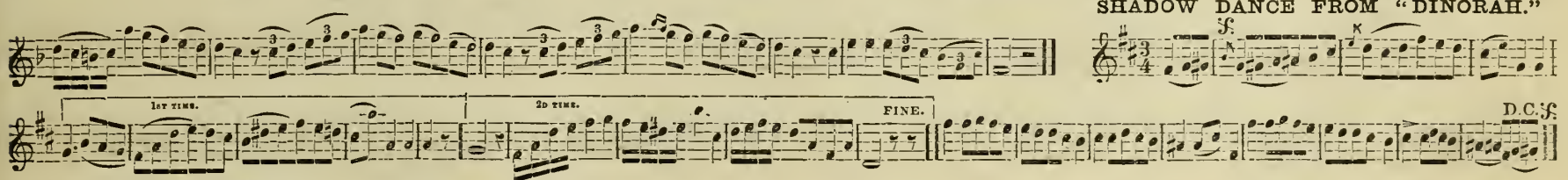
Andante Moderato. DI PROVENZA. (In whispers soft.)



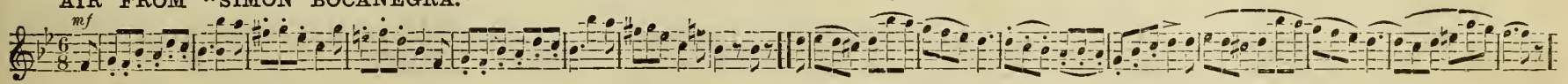
I WELCOME THEE WITH GLADNESS. BELLINI.



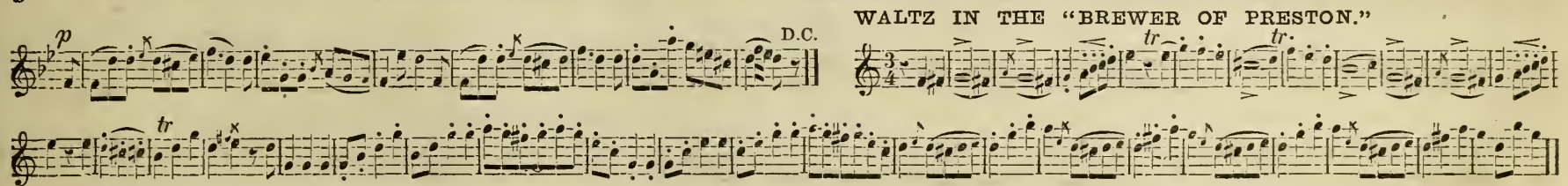
SHADOW DANCE FROM "DINORAH."



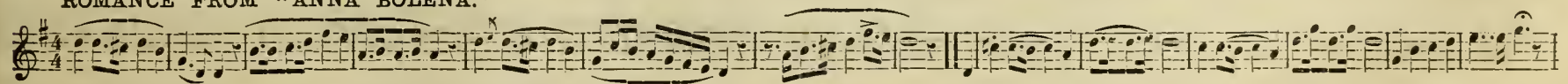
AIR FROM "SIMON BOCANEGRA."



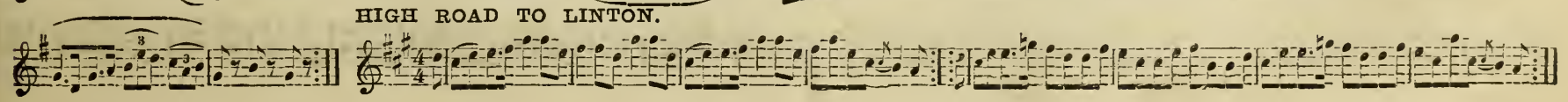
WALTZ IN THE "BREWER OF PRESTON."



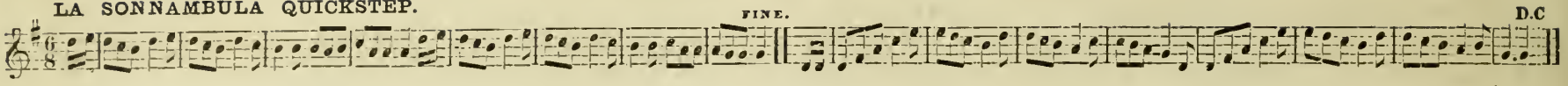
ROMANCE FROM "ANNA BOLENA."



HIGH ROAD TO LINTON.

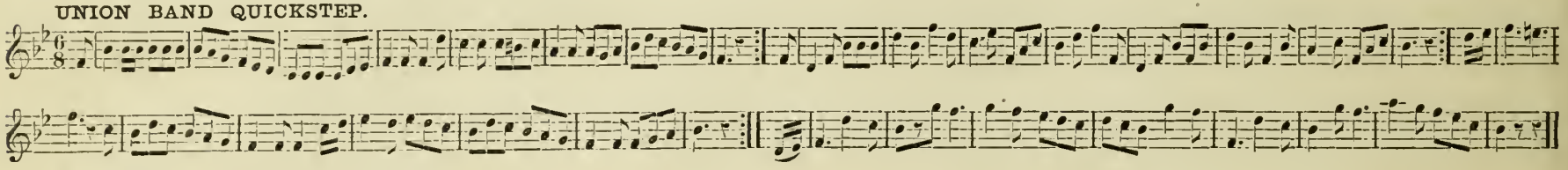


LA SONNAMBULA QUICKSTEP.

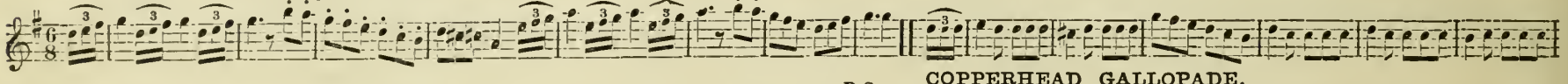


FRA DIAVOLO QUICKSTEP.

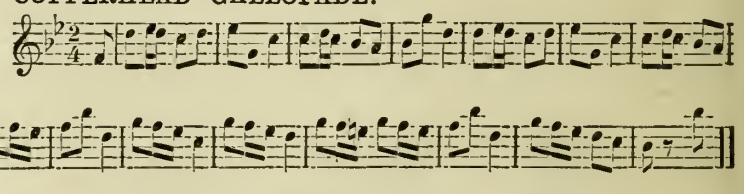
UNION BAND QUICKSTEP.



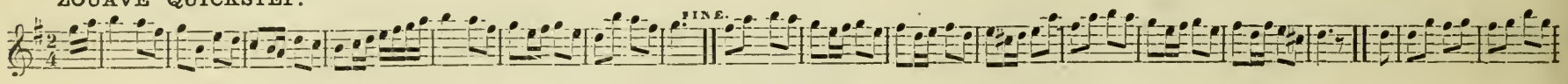
NATIONAL CADETS' QUICKSTEP.



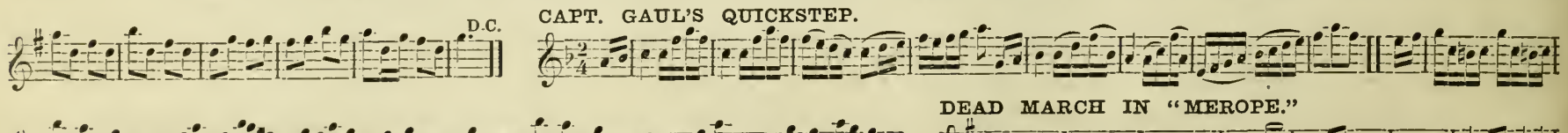
COPPERHEAD GALLOPADE.



ZOUAVE QUICKSTEP.

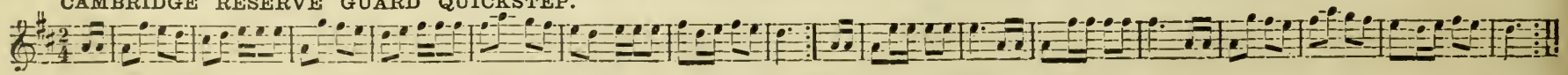


CAPT. GAUL'S QUICKSTEP.

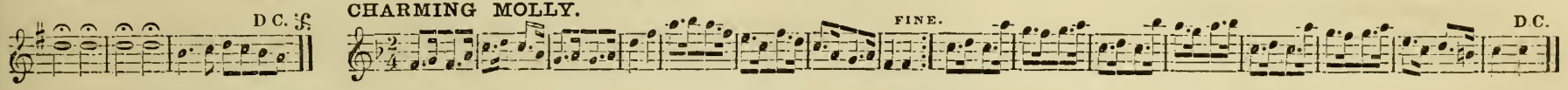


DEAD MARCH IN "MEROPE."

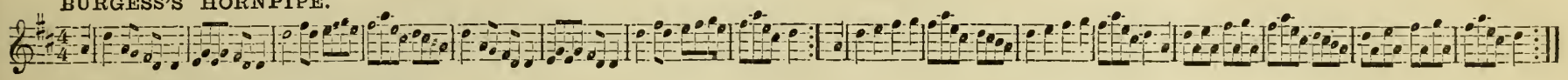
CAMBRIDGE RESERVE GUARD QUICKSTEP.



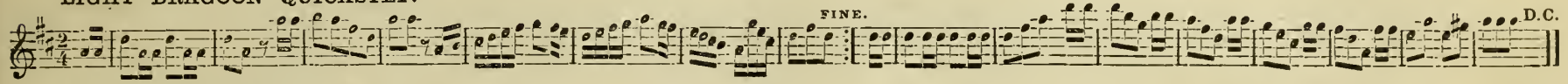
UNKLE OTIS'S GERMAN PAUSE.



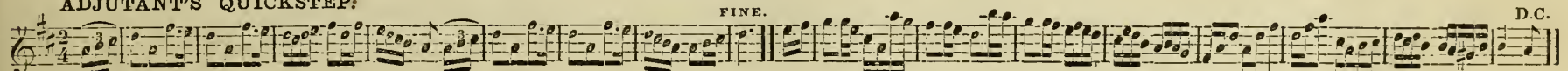
BURGESS'S HORNPIPE.



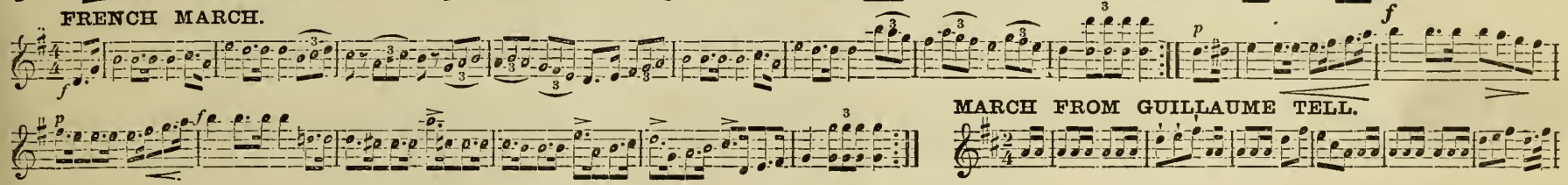
LIGHT DRAGOON QUICKSTEP.



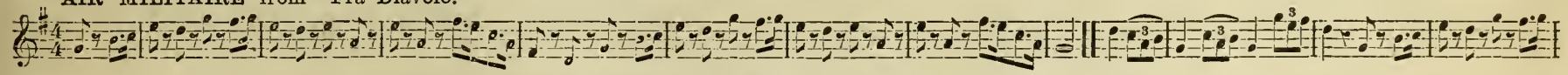
ADJUTANT'S QUICKSTEP.



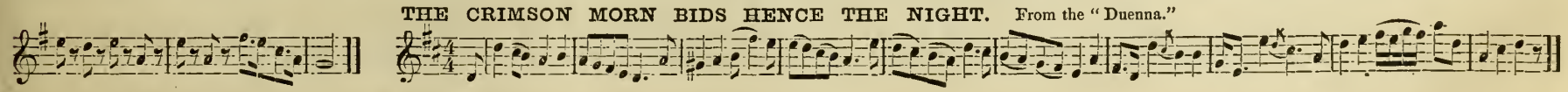
FRENCH MARCH.



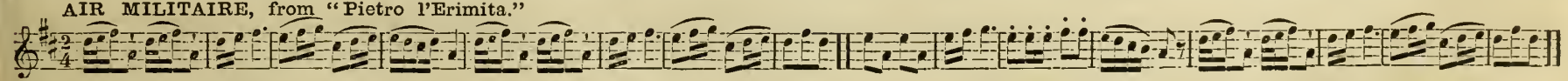
AIR MILITAIRE from "Fra Diavolo."



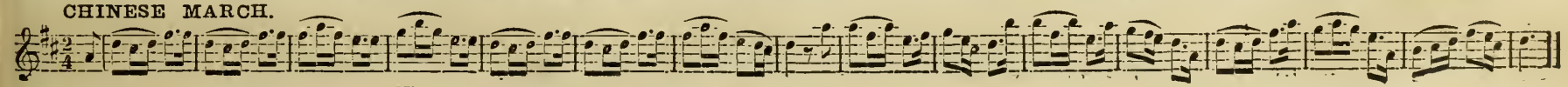
THE CRIMSON MORN BIDS HENCE THE NIGHT. From the "Duenna."



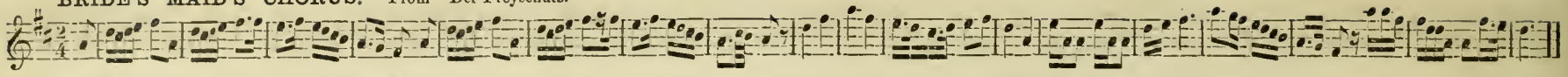
AIR MILITAIRE, from "Pietro l'Erimita."



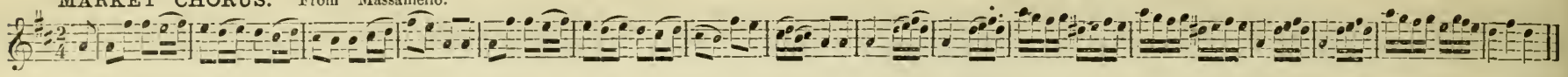
CHINESE MARCH.



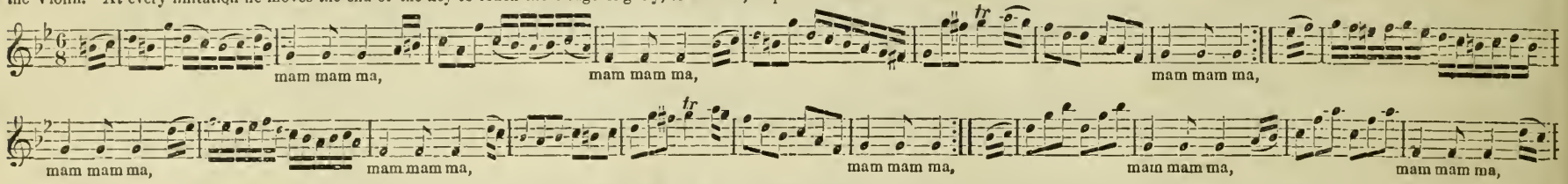
BRIDE'S MAID'S CHORUS. From "Der Freyschutz."



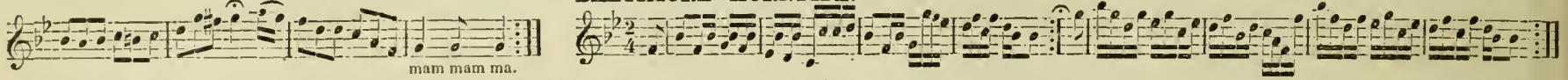
MARKET CHORUS. From "Massaniello."



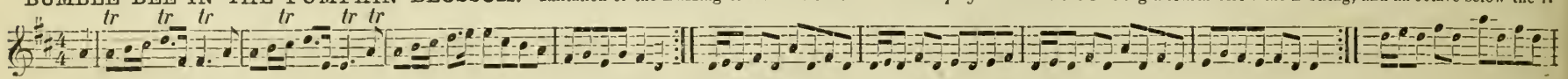
MAM, MAM, MA. The imitation of the mam, mam, ma, is obtained by a common door key held by its handle betwixt the teeth of the performer, with the other end resting on the tail-piece of the Violin. At every imitation he moves the end of the key to touch the bridge slightly, to and fro, at pleasure.



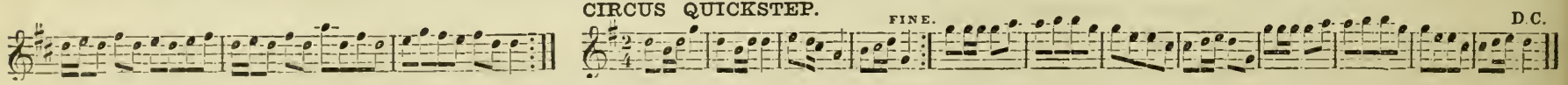
BALTIMORE HORNPIPE.



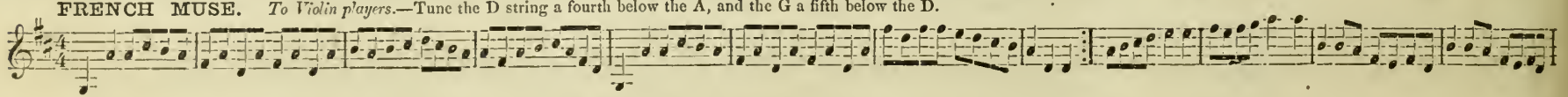
BUMBLE BEE IN THE PUMPKIN BLOSSOM. Imitation of the Buzzing of a Bumble Bee. *To Violin players.*—Tune the G string a fourth below the D string, and an octave below the A



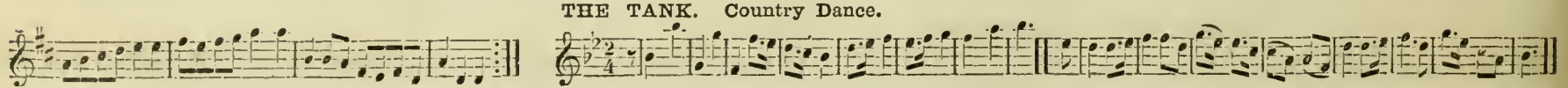
CIRCUS QUICKSTEP.



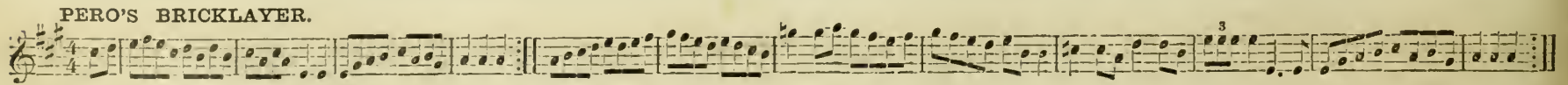
FRENCH MUSE. *To Violin players.*—Tune the D string a fourth below the A, and the G a fifth below the D.



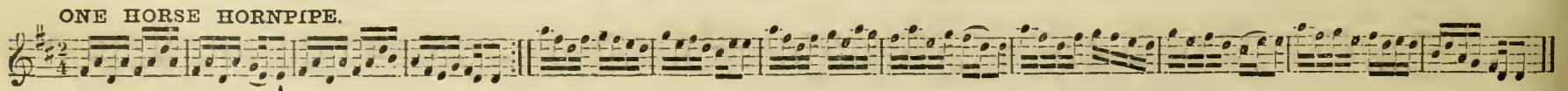
THE TANK. Country Dance.



PERO'S BRICKLAYER.



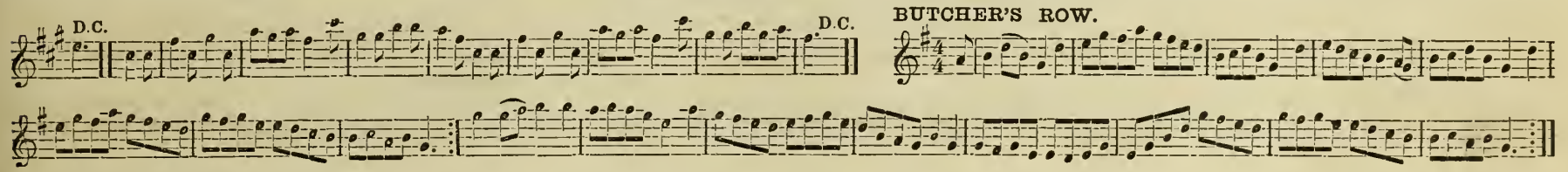
ONE HORSE HORNPIPE.



SAVIN HILL HORNPIPE.

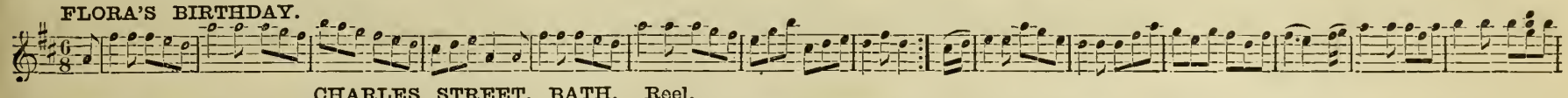
MORTON'S REEL.

LA CATINA.

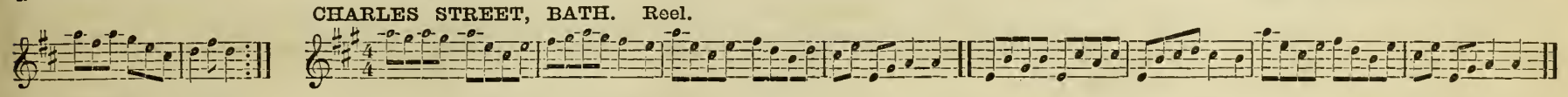


BUTCHER'S ROW.

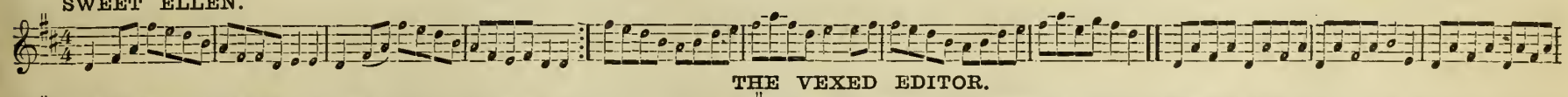
FLORA'S BIRTHDAY.



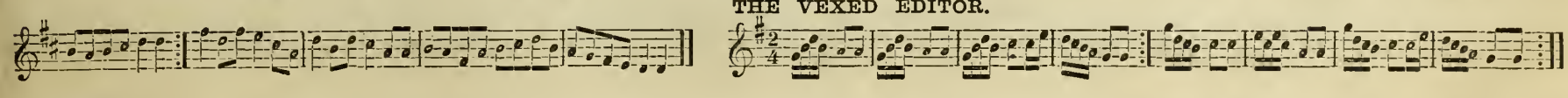
CHARLES STREET, BATH. Reel.



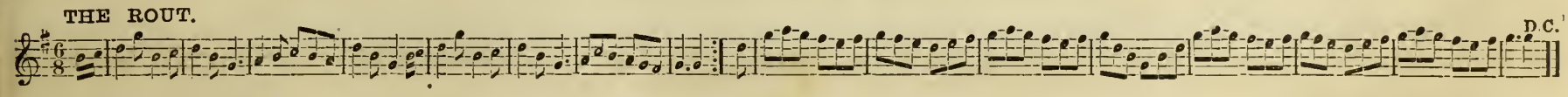
SWEET ELLEN.



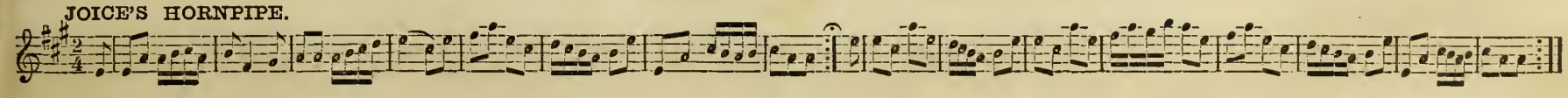
THE VEXED EDITOR.



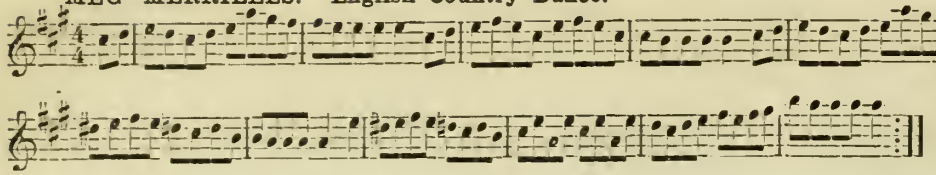
THE ROUT.



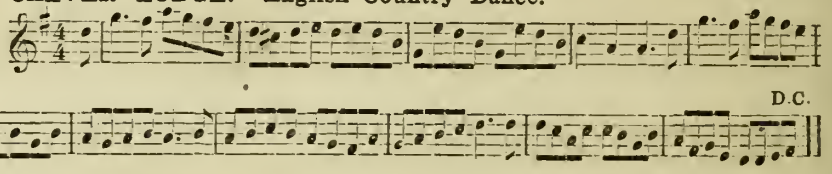
JOICE'S HORNPIPE.



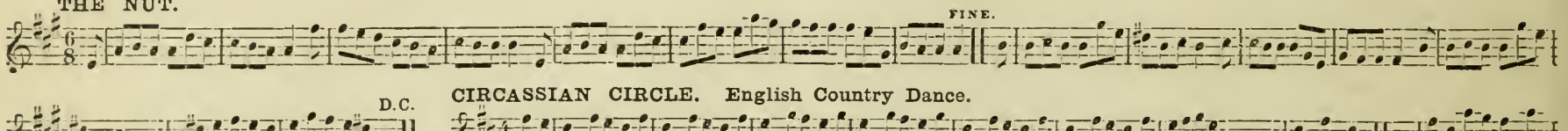
MEG MERRILEES. English Country Dance.



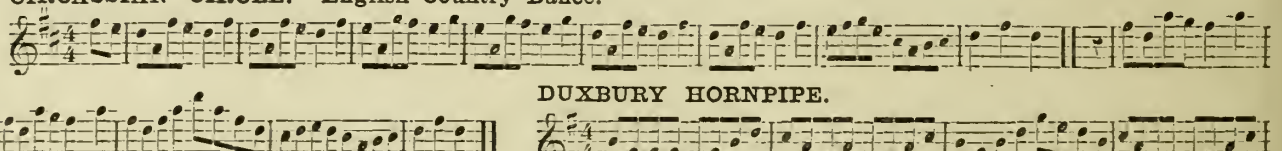
CALVER LODGE. English Country Dance.



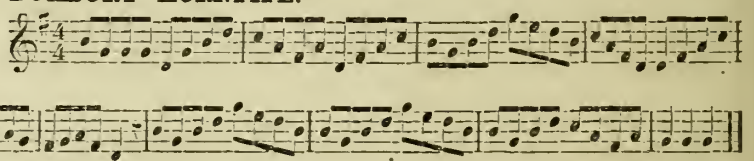
THE NUT.



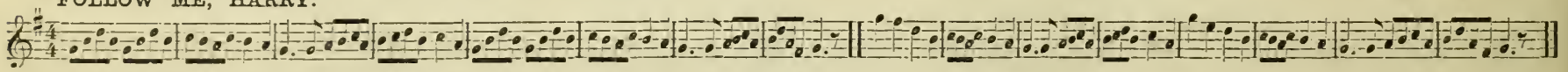
CIRCASSIAN CIRCLE. English Country Dance.



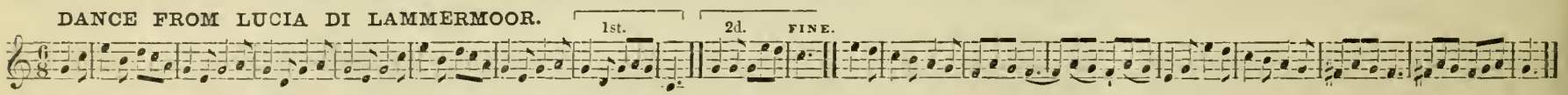
DUXBURY HORNPIPE.



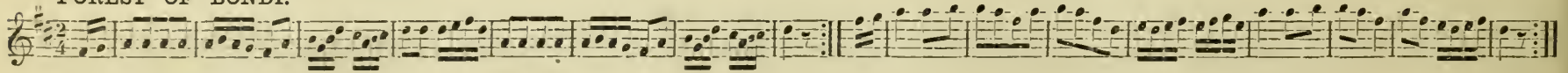
FOLLOW ME, HARRY.



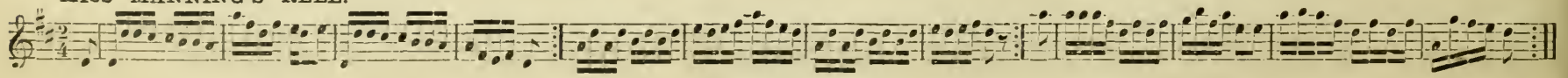
DANCE FROM LUCIA DI LAMMERMOOR.



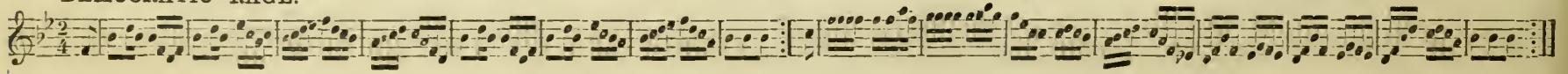
FOREST OF BONDI.



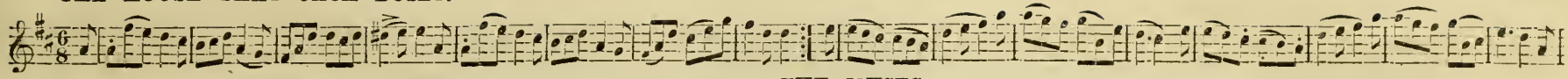
MISS MANNING'S REEL.



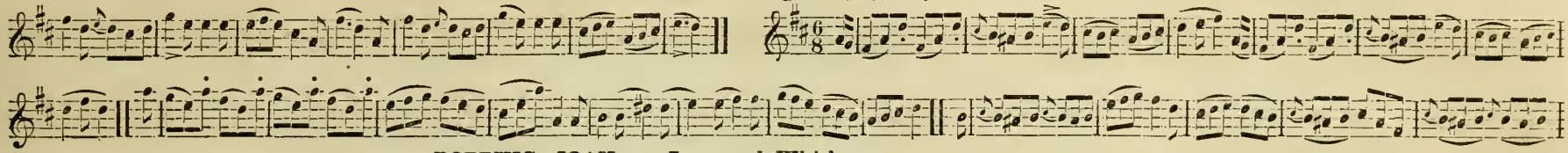
DEMOCRATIC RAGE.



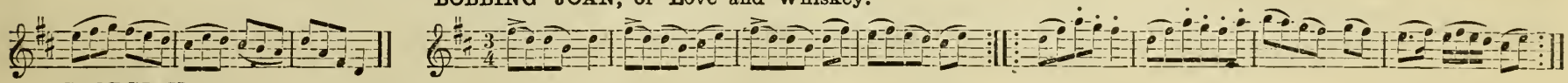
THE HOUSE THAT JACK BUILT.



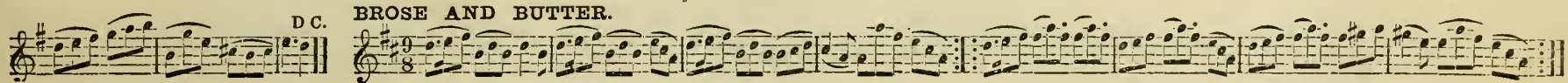
THE MUSES.



BOBBING JOAN, or Love and Whiskey.

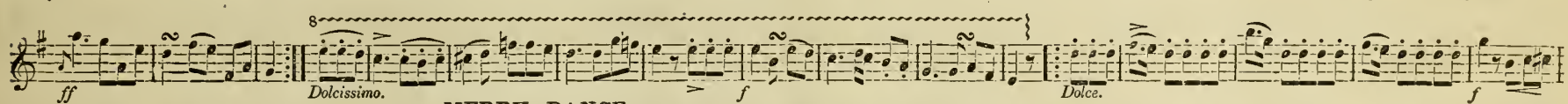


GEORGIANA.

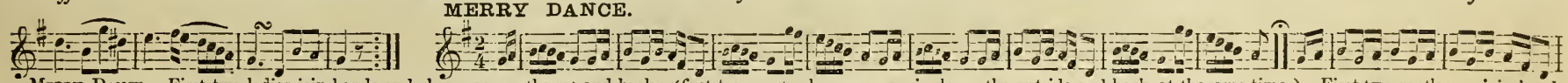


BROSE AND BUTTER.

VIRGINIA WATER.

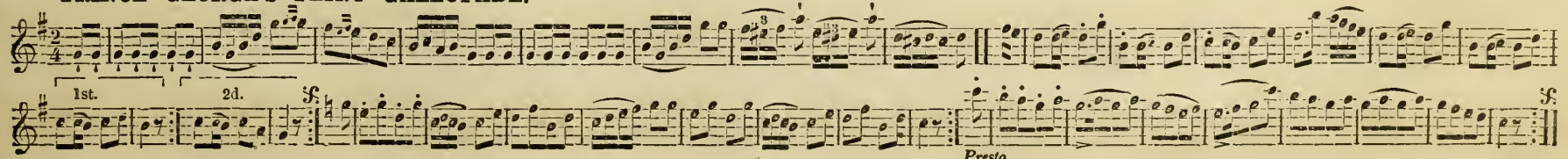


MERRY DANCE.



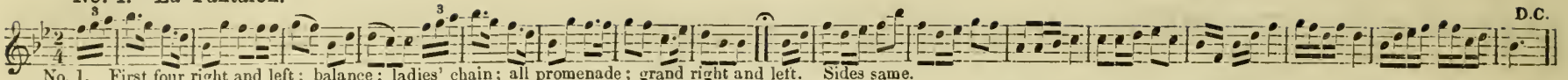
Merry Dance. First two ladies join hands and chassa across the set and back; (first two gents chassa across single on the outside and back, at the same time.) First two gentlemen join hands and chassa across, (ladies on the outside at the same time), back. First couple down the centre, back, cast off, right and left.

PRINCE GEORGE'S FLIRT GALLOPADE.

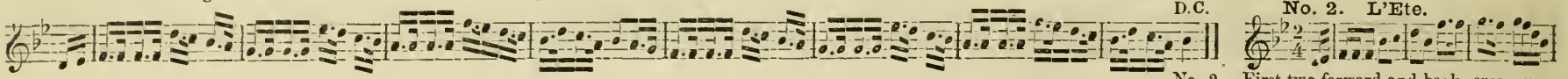


FLOWER GIRL'S QUADRILLE.

No. 1. La Pantalon.

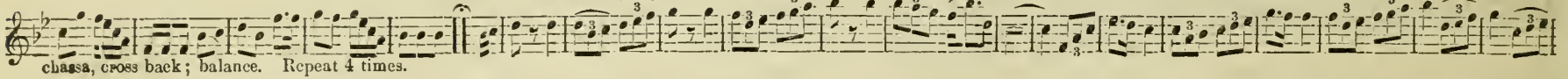


No. 1. First four right and left; balance; ladies' chain; all promenade; grand right and left. Sides same.



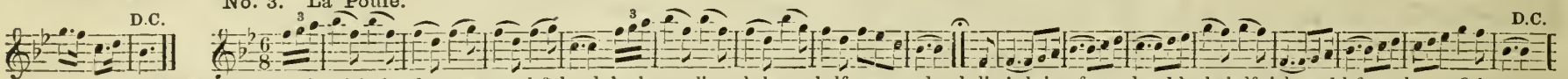
No. 2. L'Ete.

No. 2. First two forward and back, cross over.

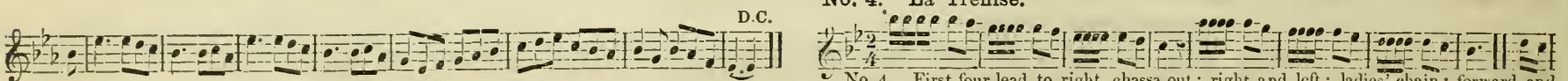


chassa, cross back; balance. Repeat 4 times.

No. 3. La Poule.

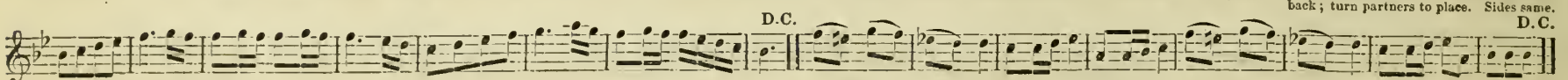


No. 3. First two give right hands, cross over, left hands back on a line: balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.



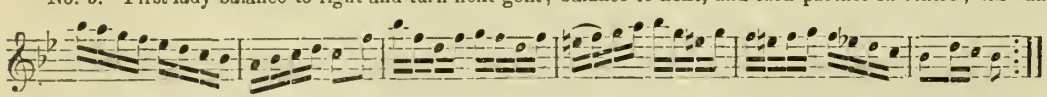
No. 4. La Trenise.

No. 4. First four lead to right, chassa out; right and left; ladies' chain; forward and back; turn partners to place. Sides same.



No. 5. La Finale.

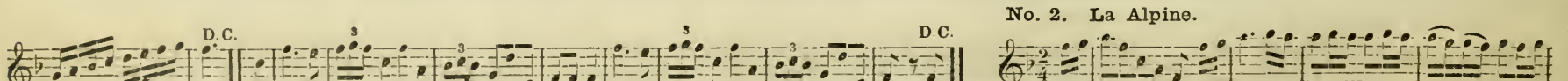
No. 5. First lady balance to right and turn next gent; balance to next, and turn partner in centre; six hands round that couple and turn partners to place. Others same.



GIPSY QUADRILLE.

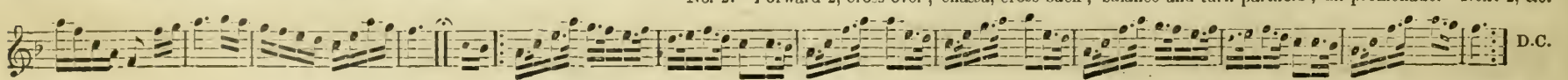
No. 1. La Fobatrerie.

No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing four hands round to place; all chassa across. Sides the same.

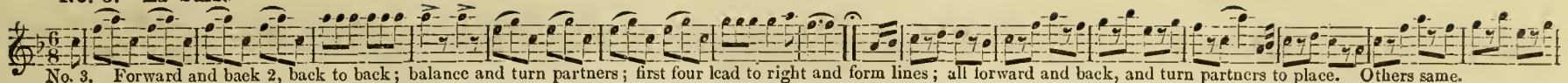


No. 2. La Alpine.

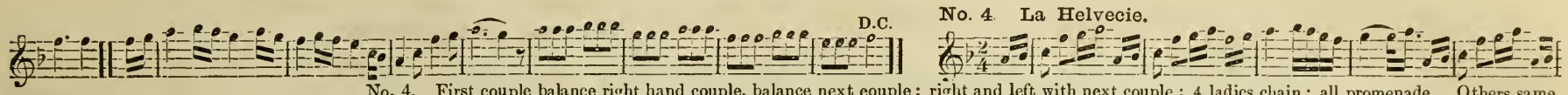
No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.



No. 3. La Suize

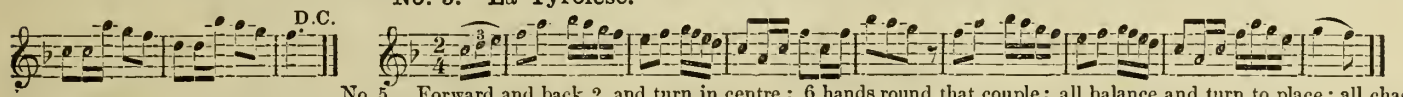


No. 3. Forward and back 2, back to back; balance and turn partners; first four lead to right and form lines; all forward and back, and turn partners to place. Others same.



No. 4. First couple balance right hand couple, balance next couple; right and left with next couple; 4 ladies chain; all promenade. Others same.

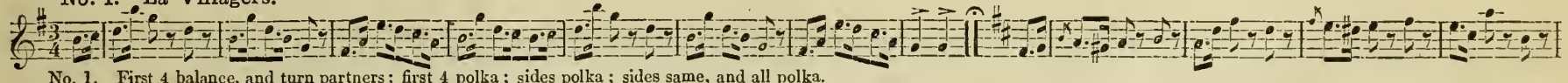
No. 5. La Tyrolese.



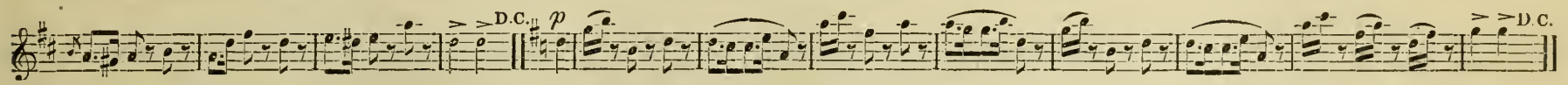
No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.

RAINBOW POLKA REDOWA QUADRILLE.

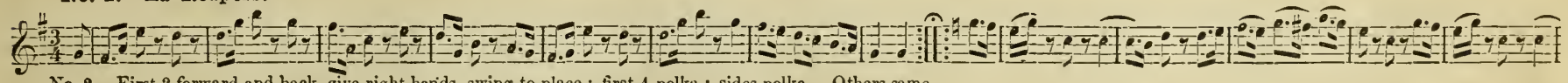
No. 1. La Villagers.



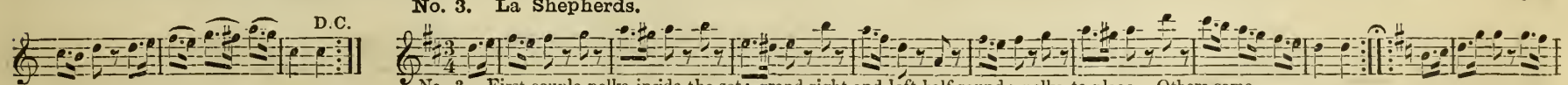
No. 1. First 4 balance, and turn partners; first 4 polka; sides polka; sides same, and all polka.



No. 2. La Reapers.

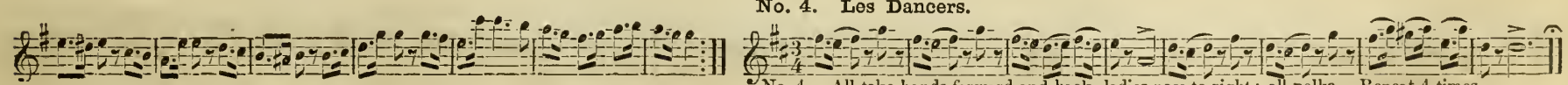


No. 2. First 2 forward and back, give right hands, swing to place; first 4 polka; sides polka. Others same.



No. 3. First couple polka inside the set; grand right and left half round; polka to place. Others same.

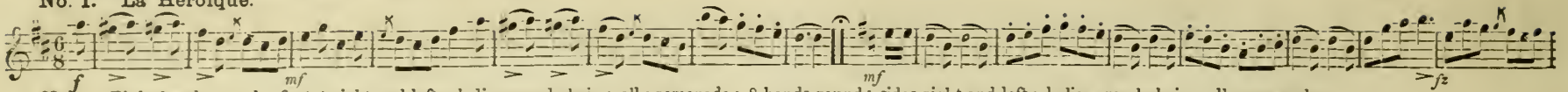
No. 4. Les Dancers.



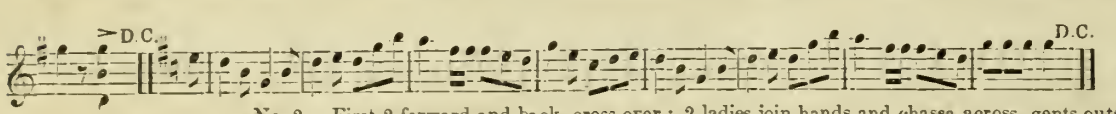
No. 4. All take hands forward and back, ladies pass to right; all polka. Repeat 4 times.

MILITARY QUADRILLE. CENTRAL CITY.

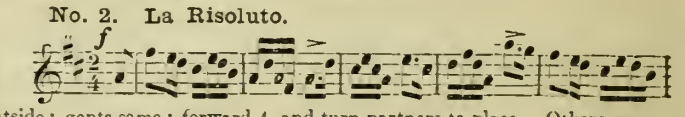
No. 1. La Heroique.



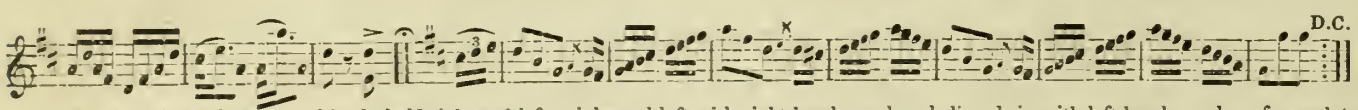
No. 1. Eight hands round; first 4 right and left; ladies grand chain; all promenade; 8 hands round; sides right and left; ladies grand chain; all promenade.



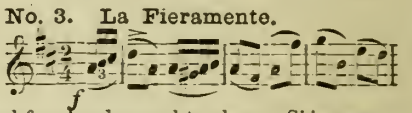
No. 2. La Risoluto.



No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents same; forward 4, and turn partners to place. Others same.

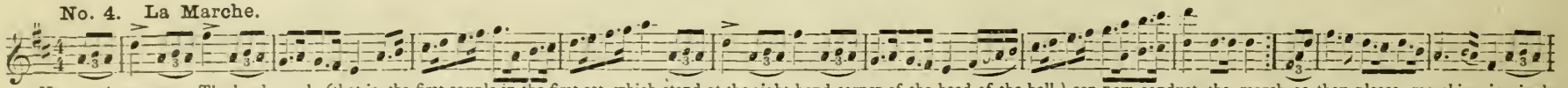


No. 3. La Fieramente.

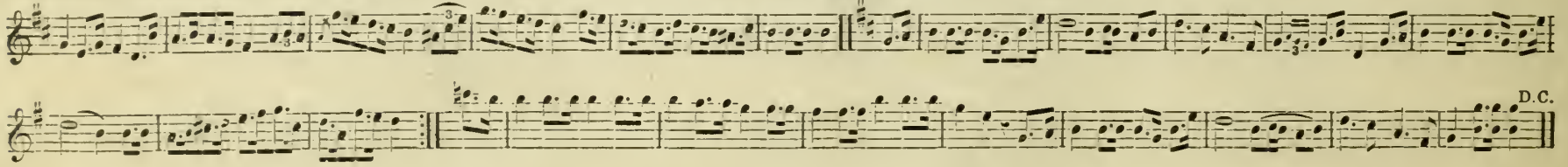


No. 3. First 4 forward and back, half right and left; right and left with right hand couples; ladies chain with left hand couples; forward 4, and four hands round to place. Sides same

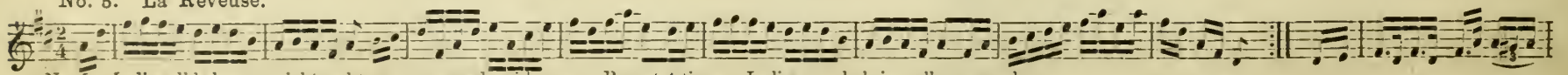
No. 4. La Marche.



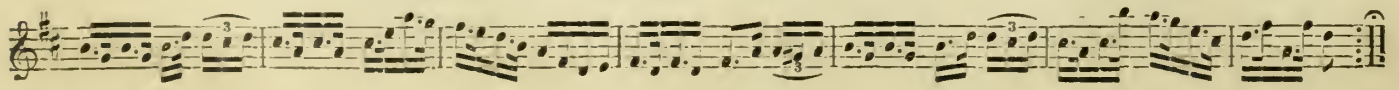
No. 4. A MARCH. The head couple (that is, the first couple in the first set, which stand at the right hand corner of the head of the hall,) can now conduct the march as they please, marching in single couples, in double couples, and single file (lady front of gentleman.) After passing through all the different forms of the march, introduce a quickstep, at the end of which form into sets, each four ladies and four gentlemen facing each other—first couple balance and chassa down the centre—next couple—next—next—all forward and back, swing to places.

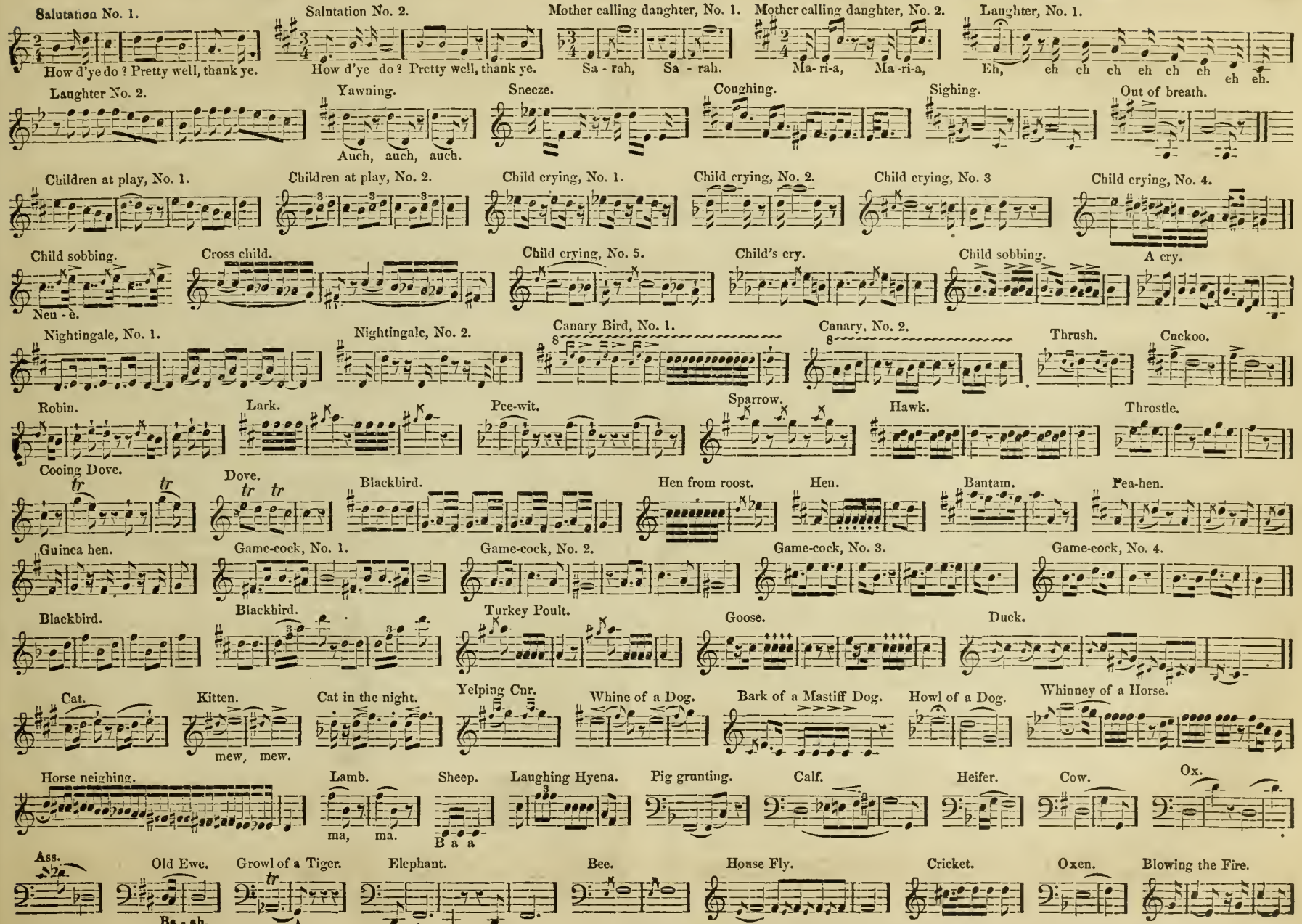


No. 5. La Reveuse.



No. 5. Ladies all balance to right and turn; promenade with same. Repeat 4 times. Ladies grand chain; all promenade.

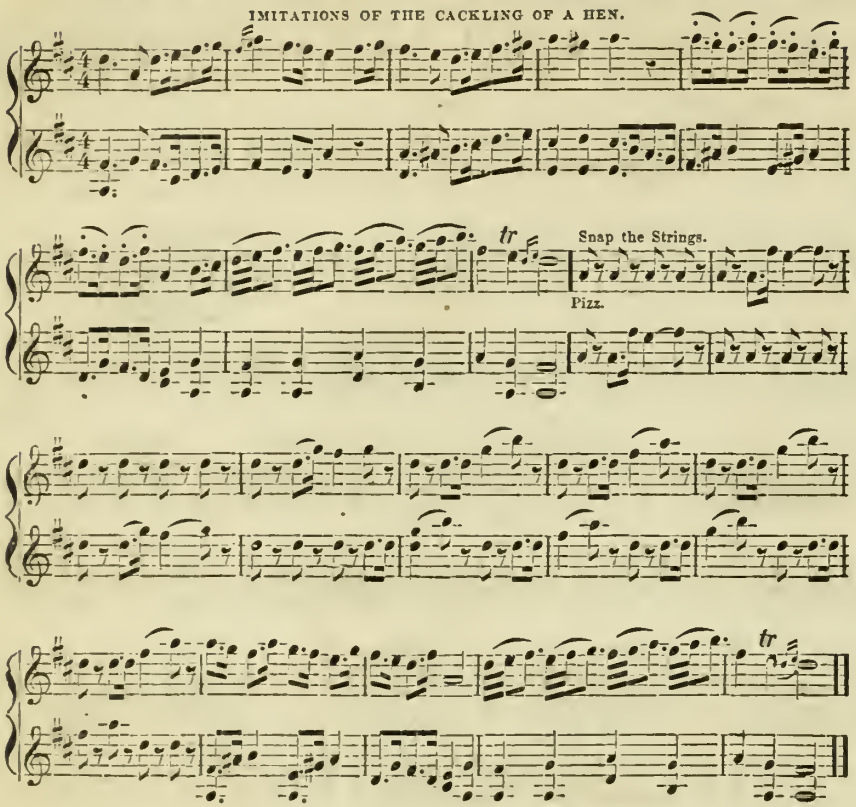




Slide the finger upon the strings in playing the above examples upon the Violin or Violoncello.

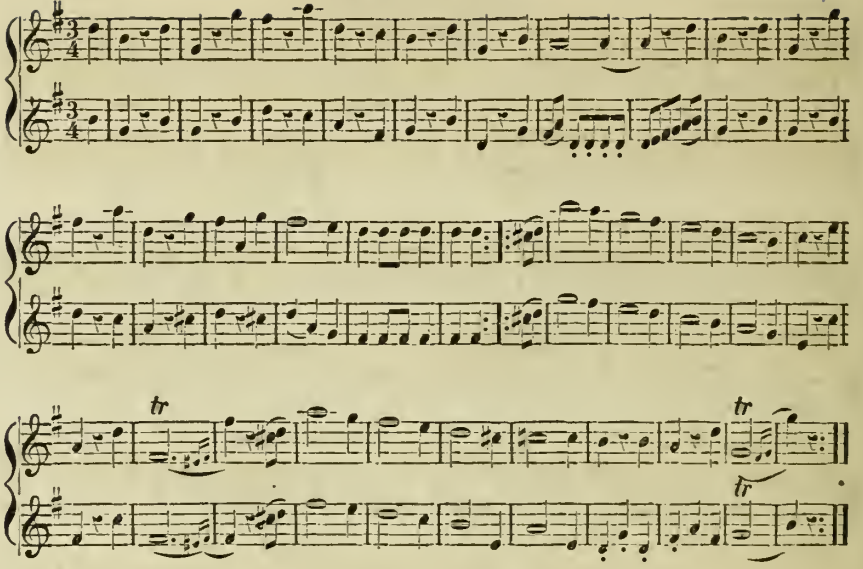
THE HEN'S MARCH TO THE MIDDEN. Duett. (Two Violins.)

IMITATIONS OF THE CACKLING OF A HEN.

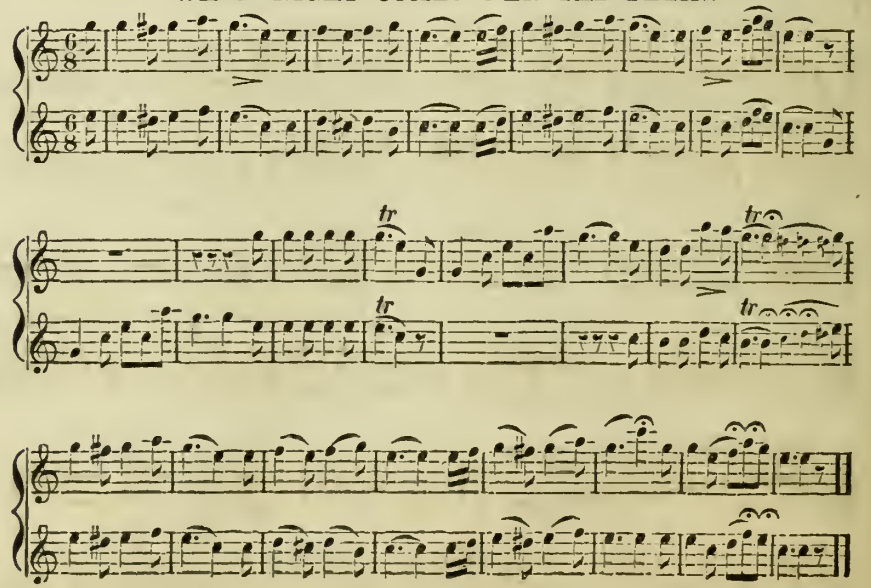


ECHO OF THE MOUNTAIN.

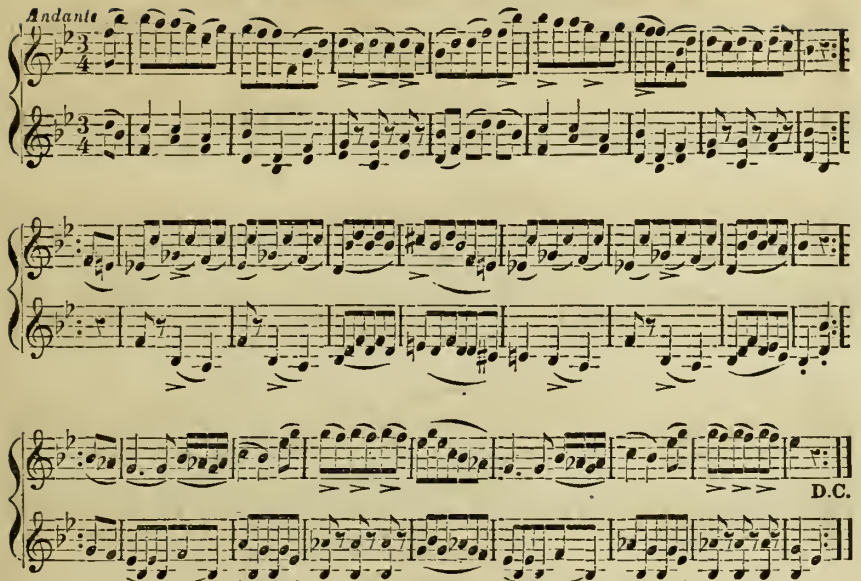
THE CURE. Duett.



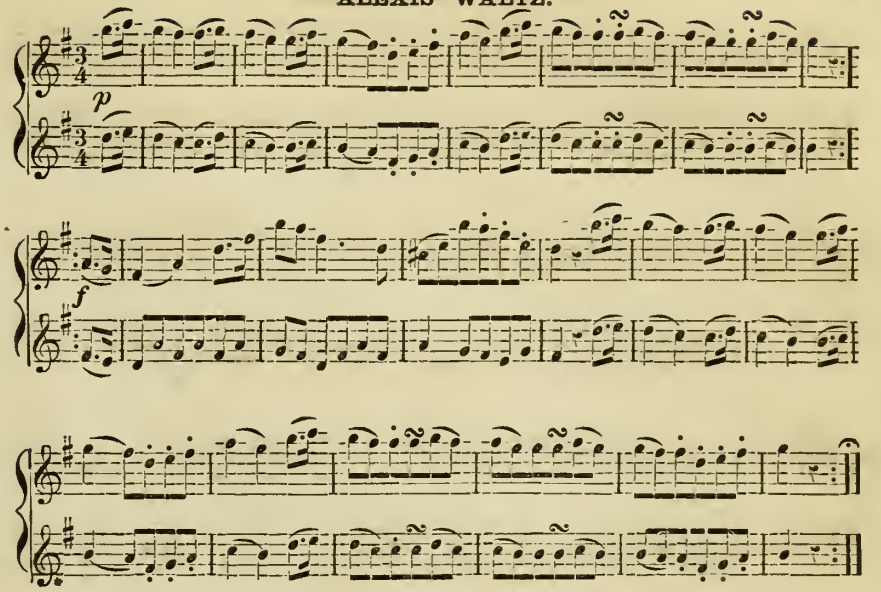
"WHEN NIGHT COMES O'ER THE PLAIN."



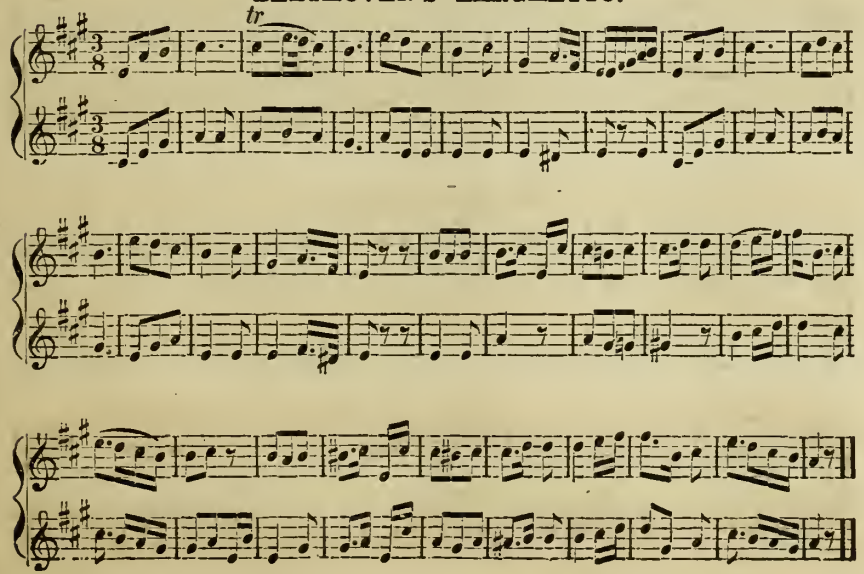
WEBER'S LAST WALTZ.



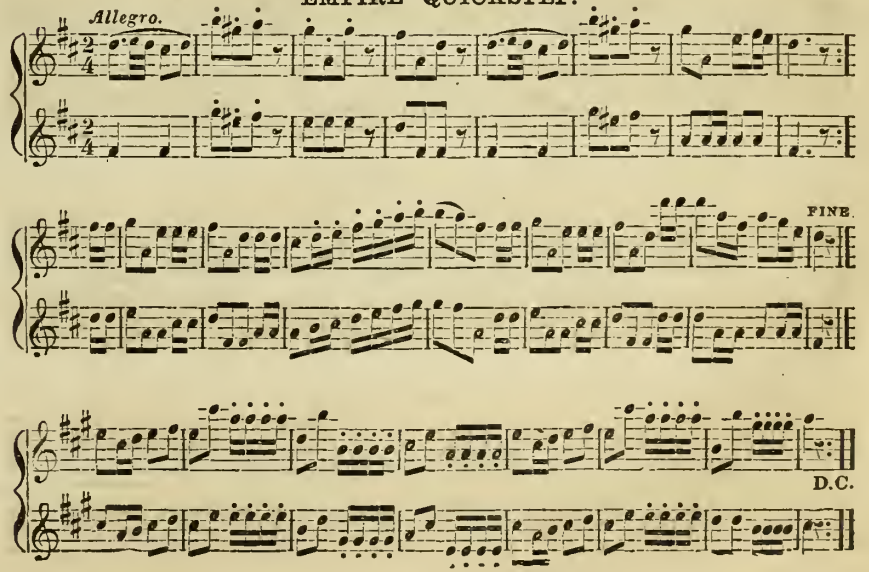
ALEXIS WALTZ.



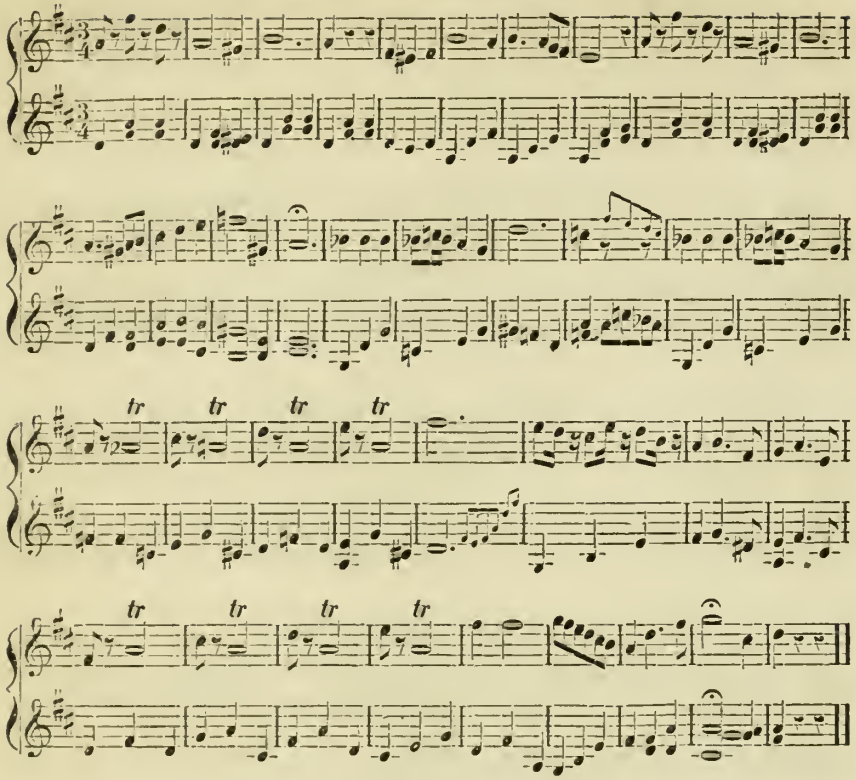
BEETHOVEN'S LARGHETTO.



EMPIRE QUICKSTEP.

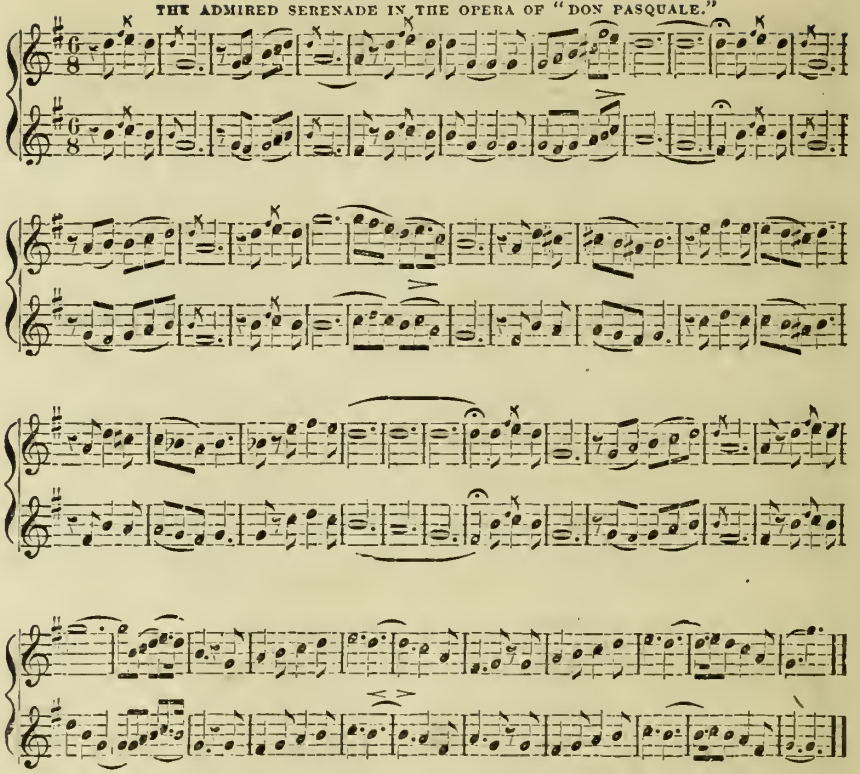


"I PRAY FOR THEE."

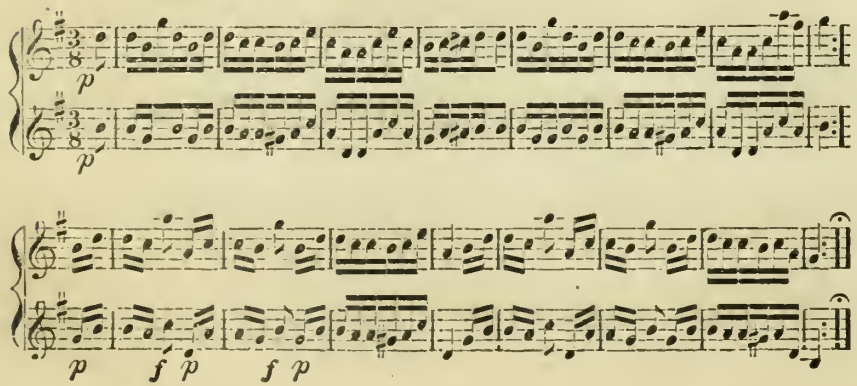


"OH, SUMMER NIGHT."

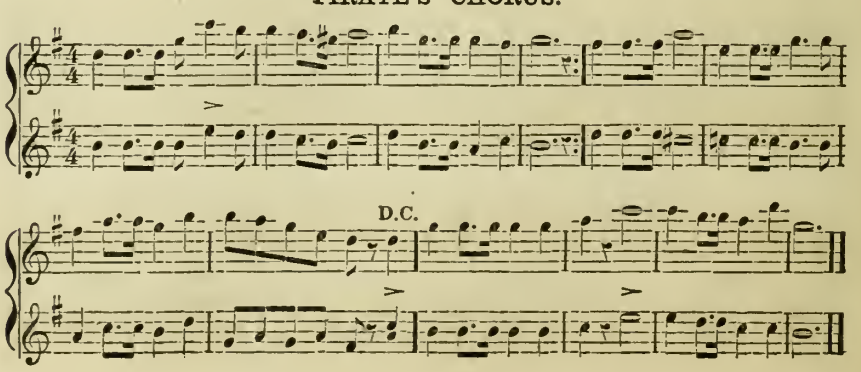
THE ADMIRED SERENADE IN THE OPERA OF "DON PASQUALE."



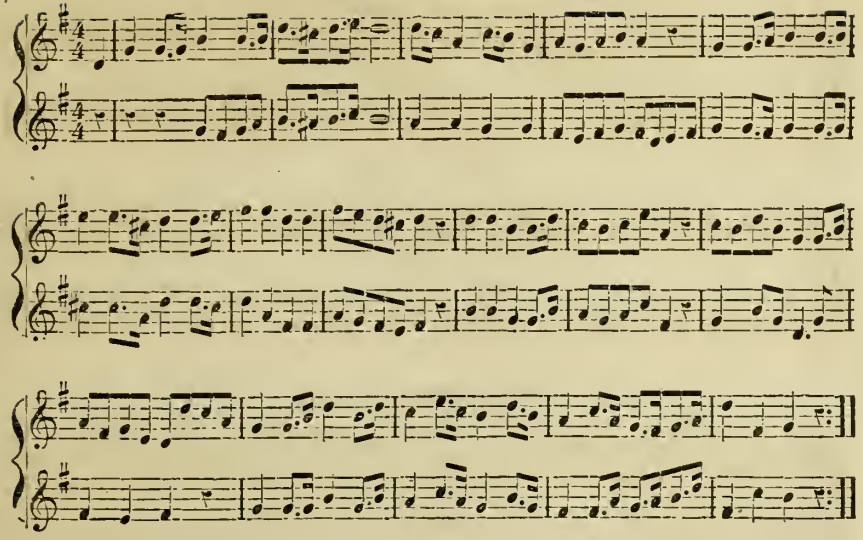
ORFUL WALTZ.



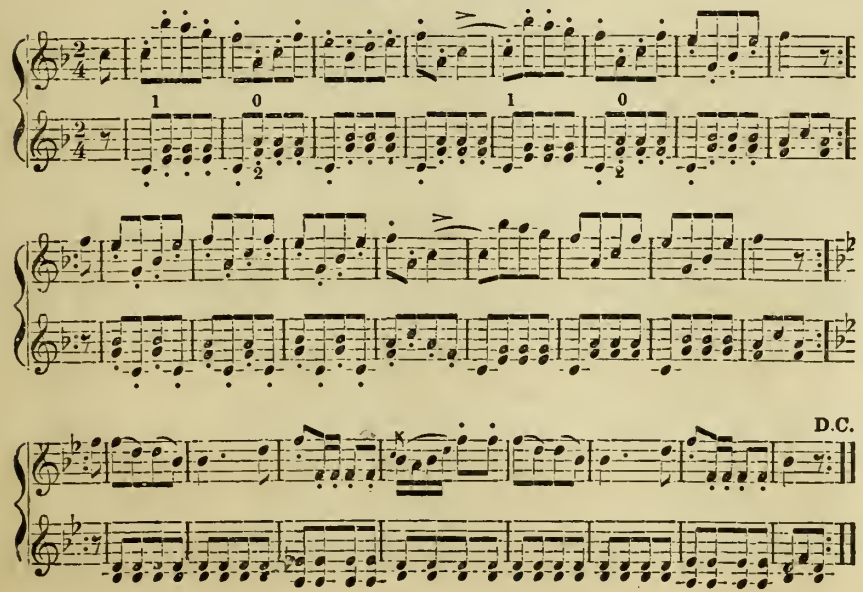
PIRATE'S CHORUS.



GRAND MARCH.



GERMAN POLKA.

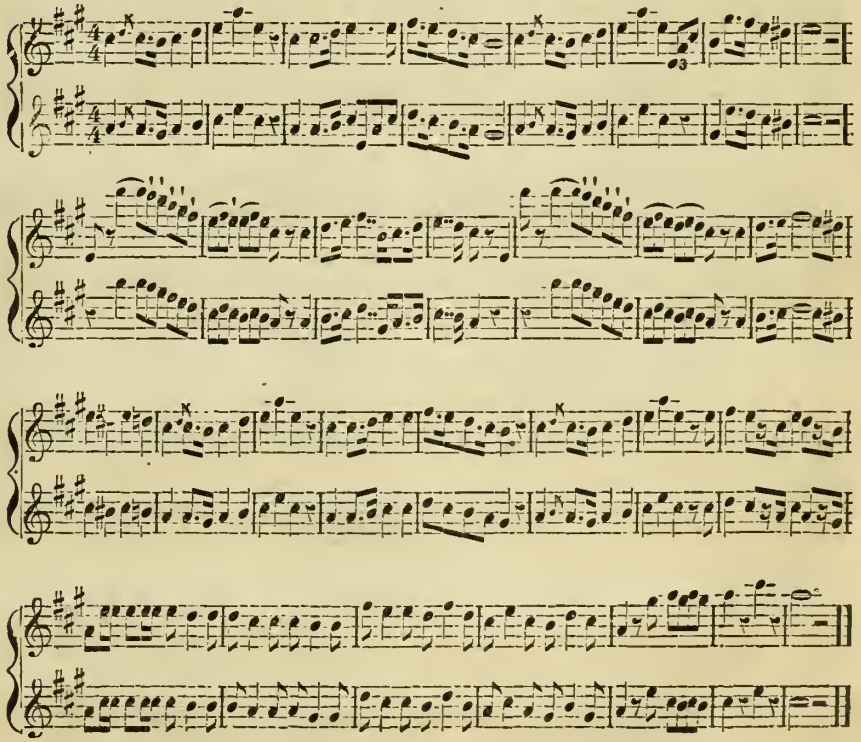


THE DARK PHANTOM.

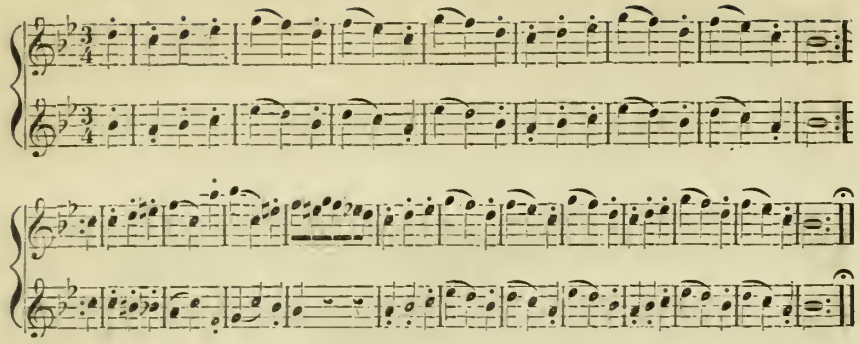
IRISH AIR.

DUETT FROM BELISARIO.

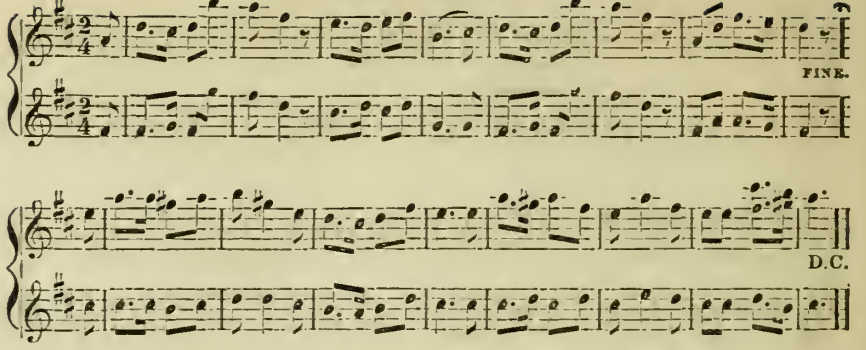
DONIZETTI.



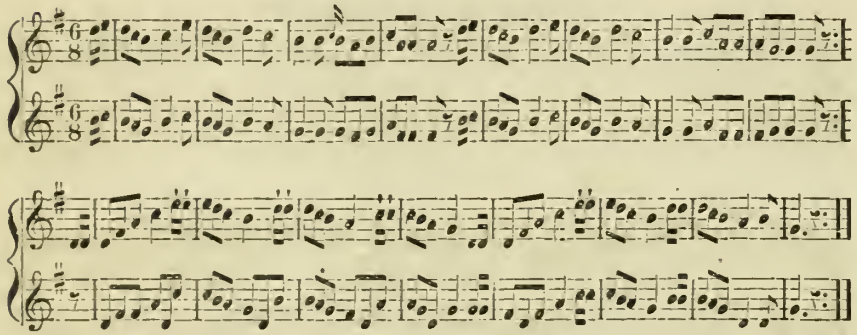
THE TRUMPET WALTZ.



"OH, I SHOULD LIKE TO MARRY."

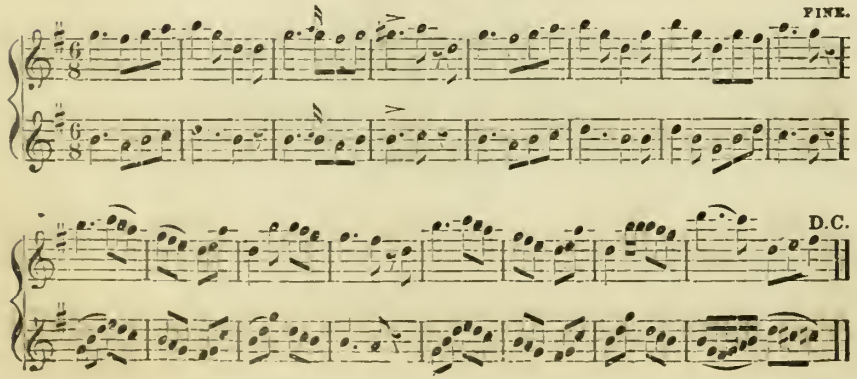


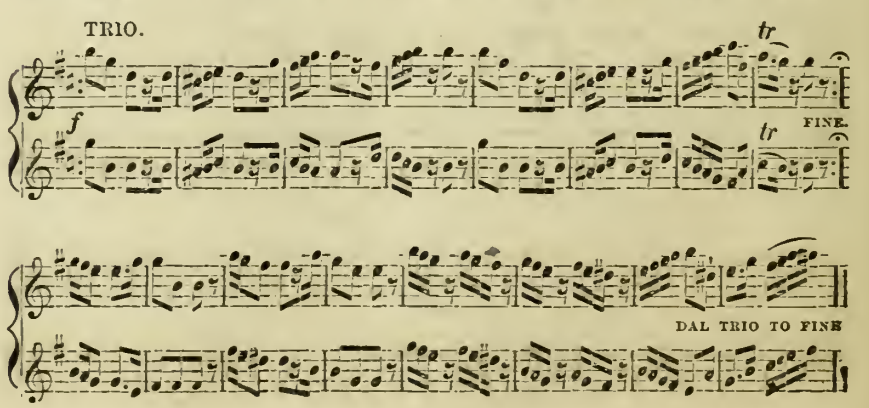
LA SOMNAMBULA QUICKSTEP. BELLINI.



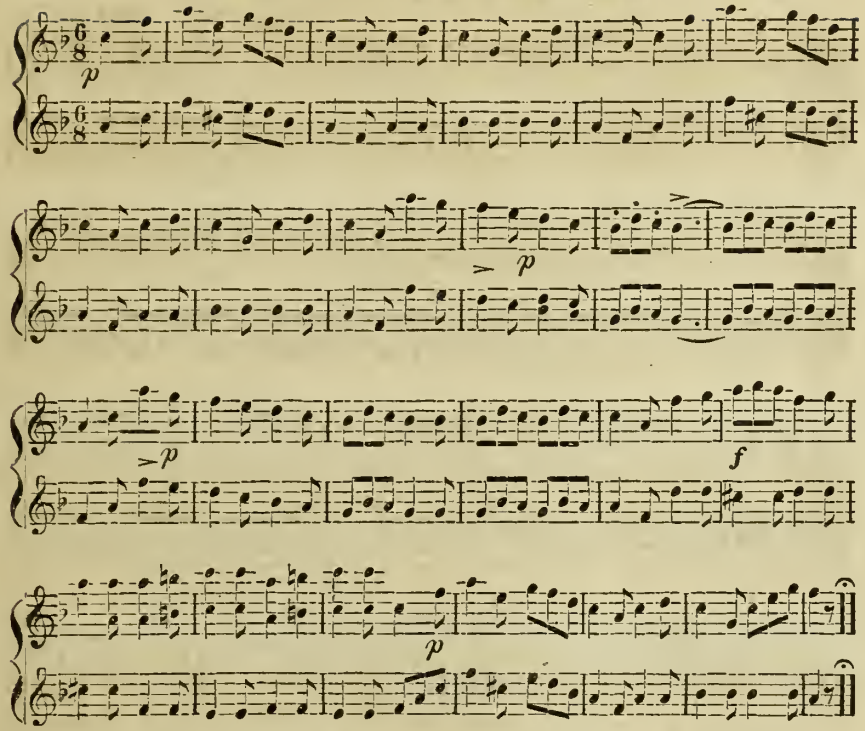
MEDFIELD POLKA.

CALIPH OF BAGDAD.

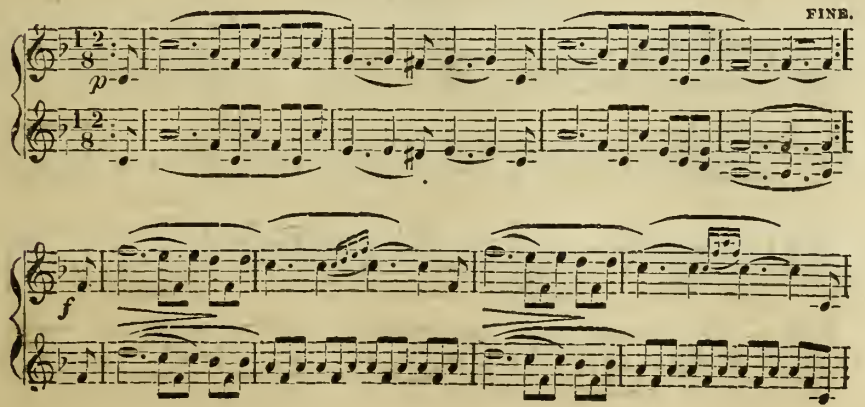




DUETT IN LUCIA DI LAMMERMOOR. DONIZETTI.

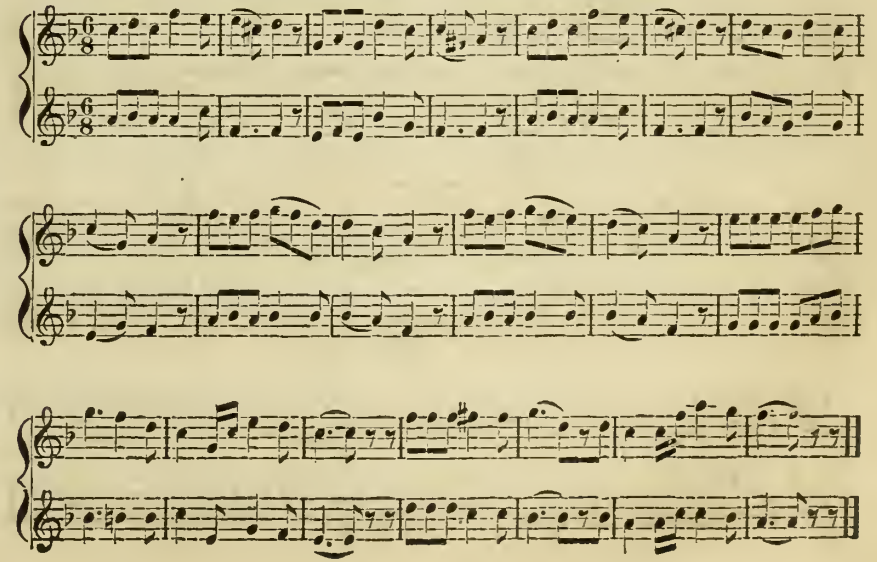


DEPARTED DAYS.

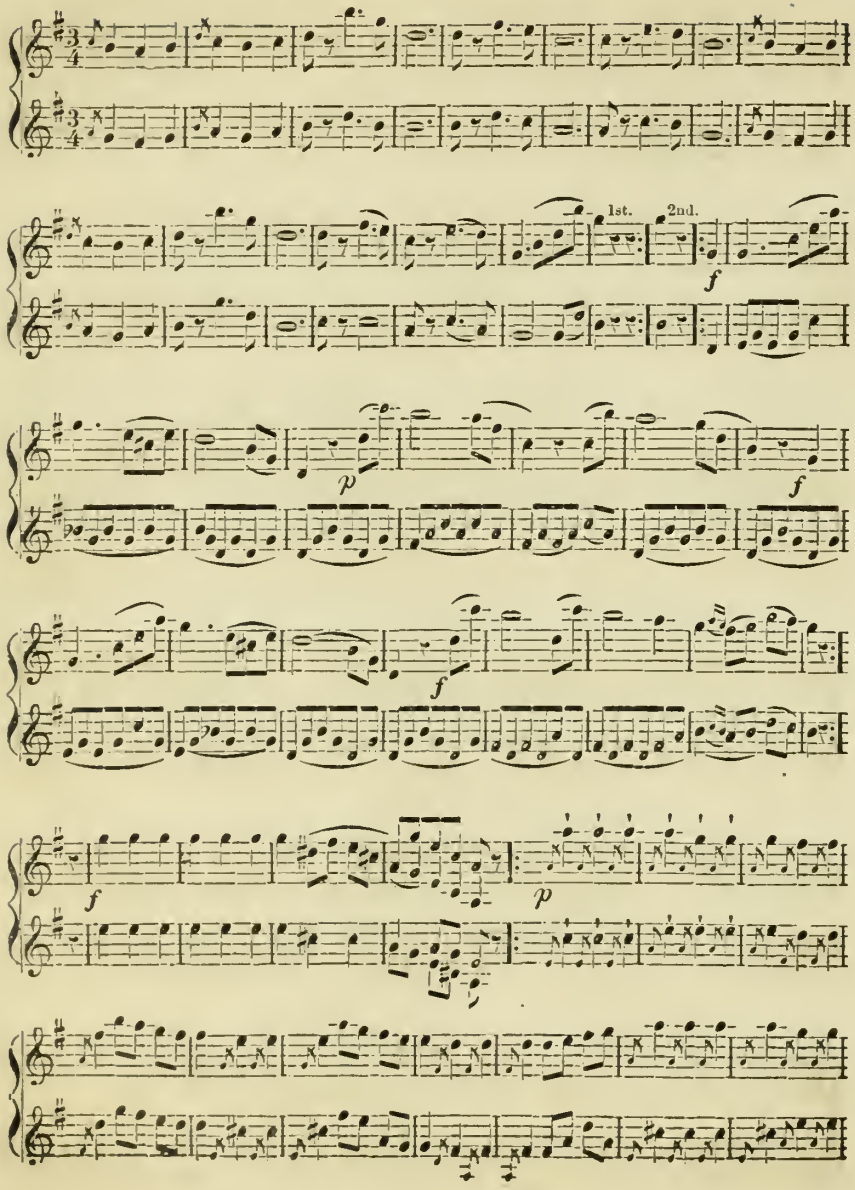


DEPARTED DAYS, Concluded.

"MAKE ME NO GAUDY CHAPLET."

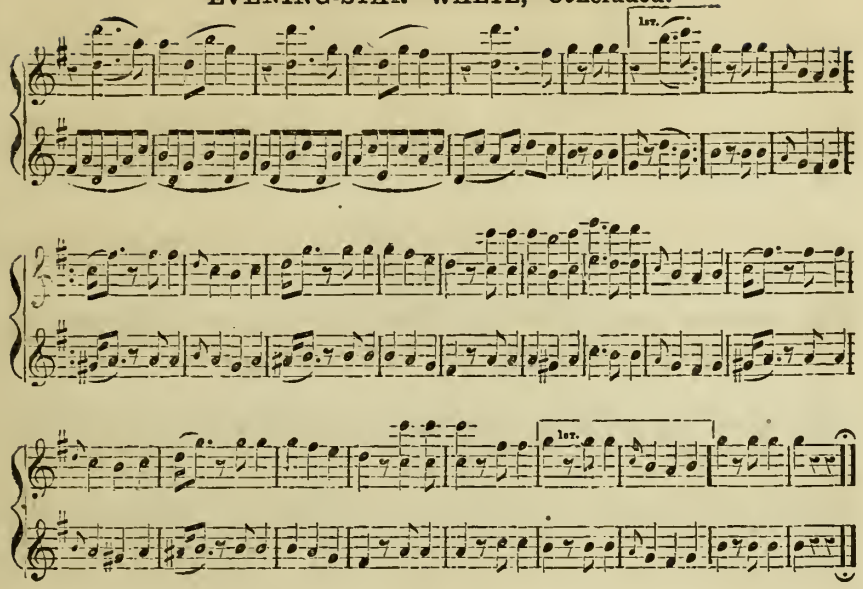


EVENING-STAR WALTZ.

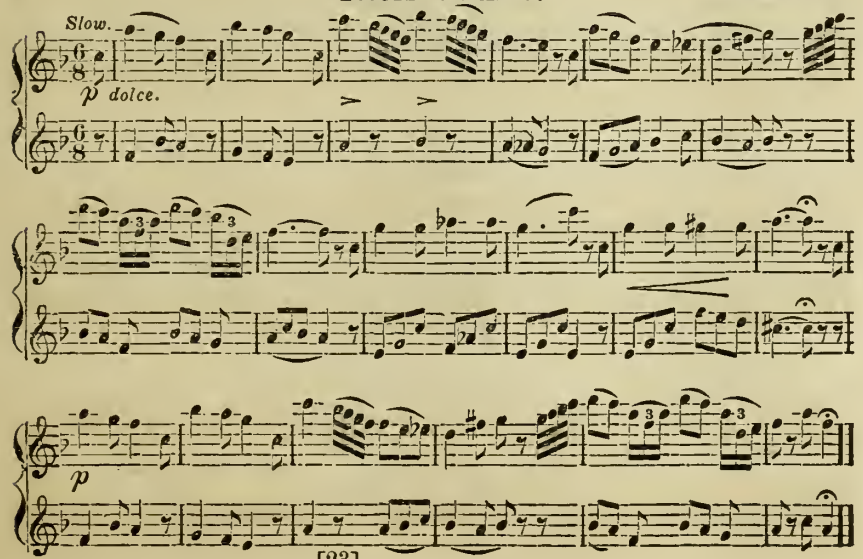


EVENING-STAR WALTZ, Continued.

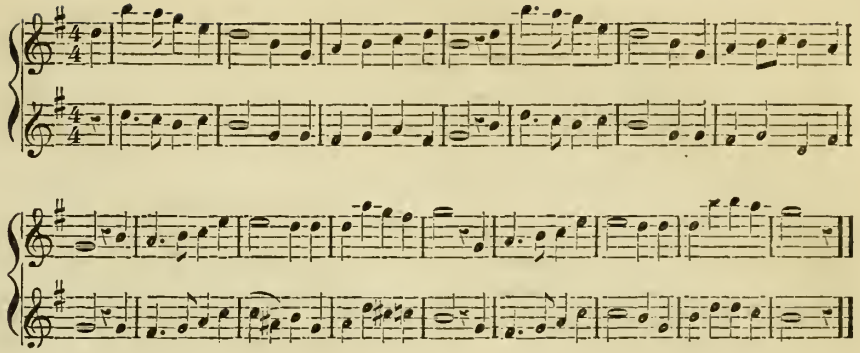
EVENING-STAR WALTZ, Concluded.



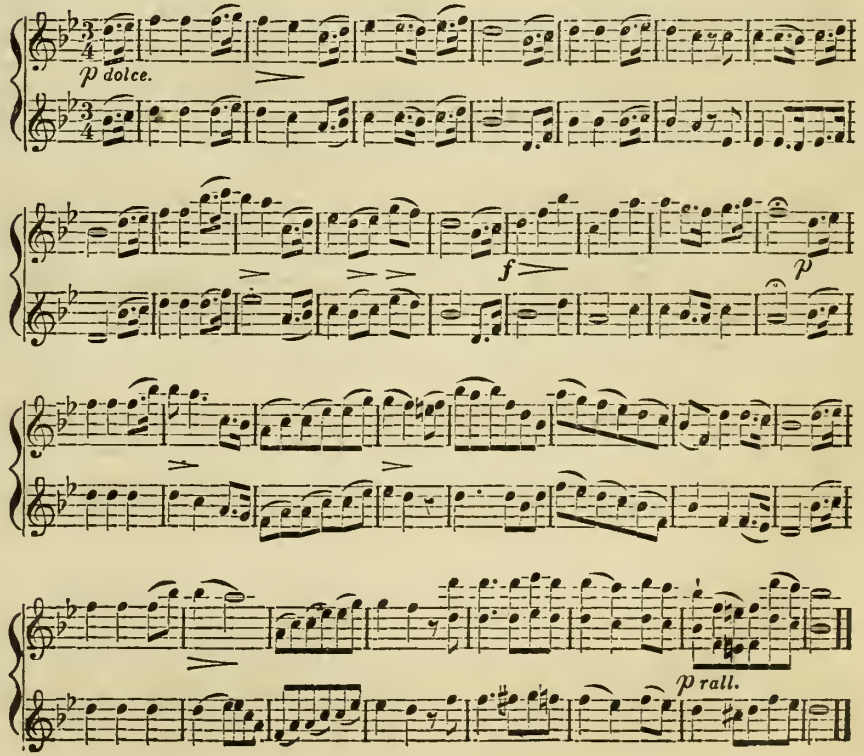
FROM OTELLO. ROSSINI.



"FREEDOM, I SERVE THEE." GERMAN AIR.

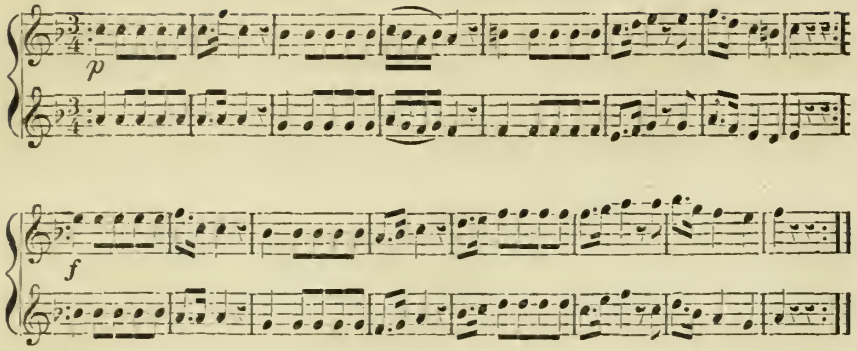


"'TIS THE TRUE HEART OF WOMAN."



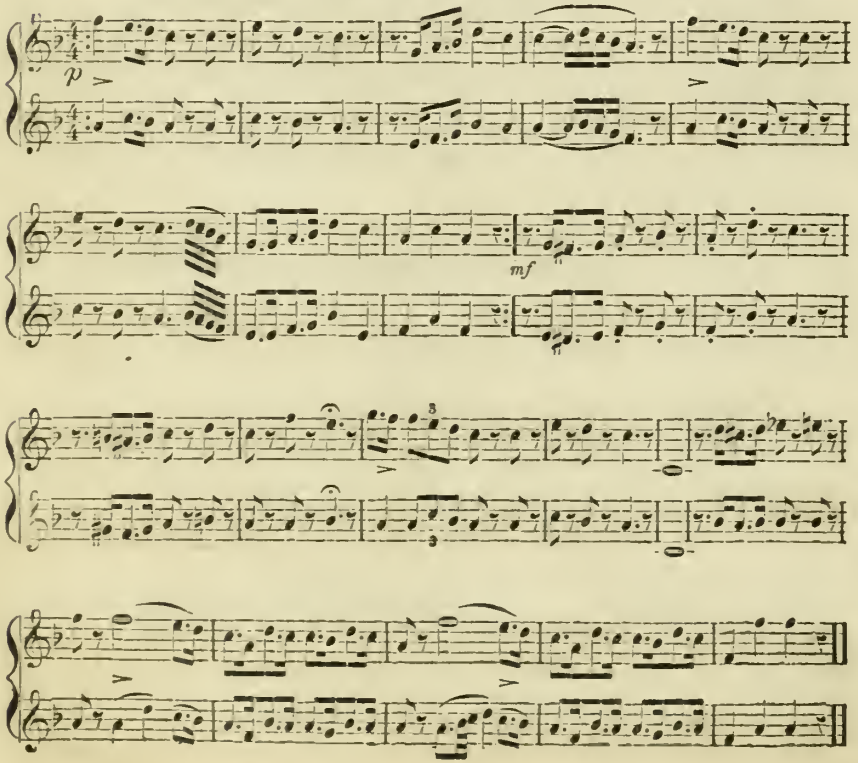
DUETT IN DON JUAN.

MOZART.

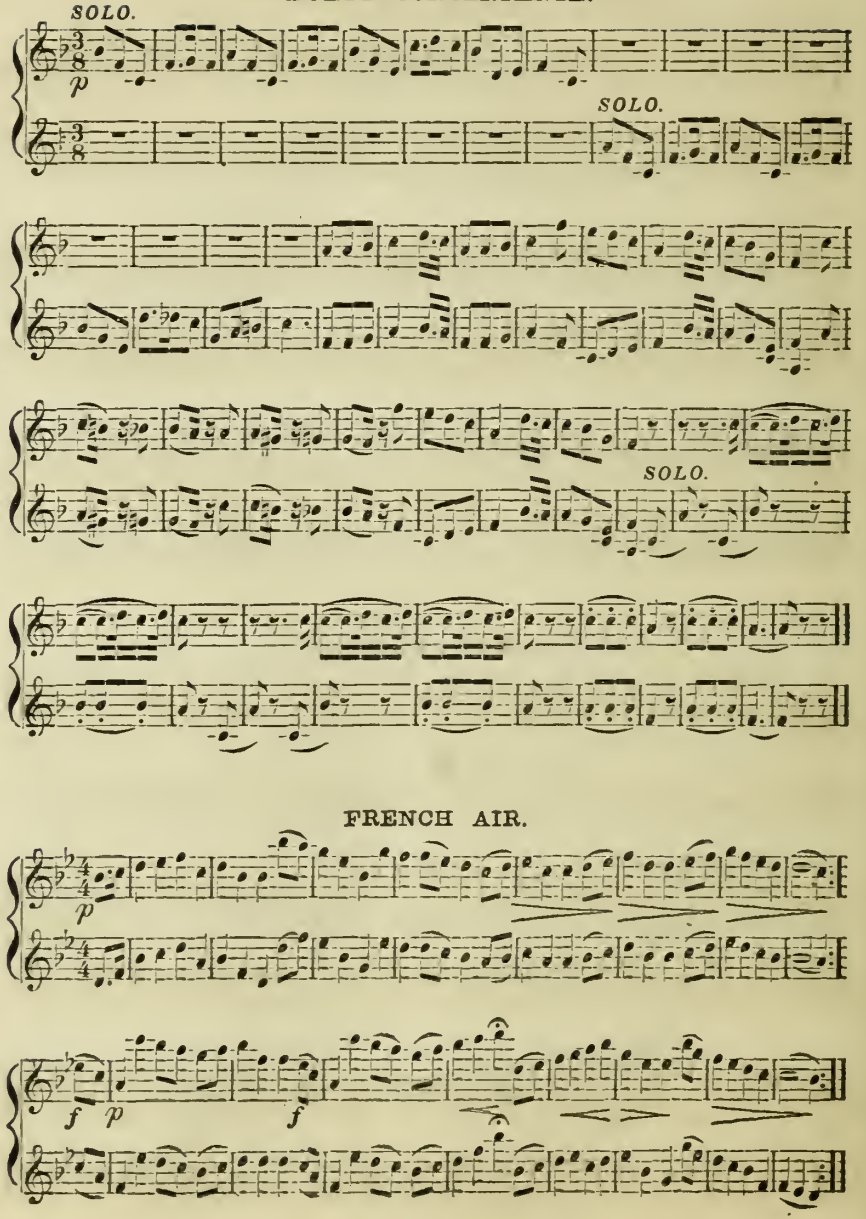


DUETT IN LINDA.

DONIZETTI.

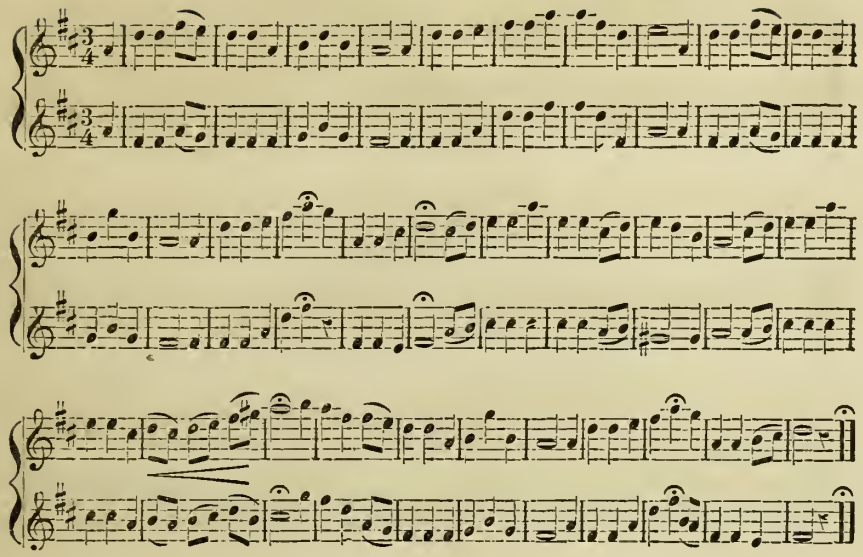


DUETT CONCERTANTE.



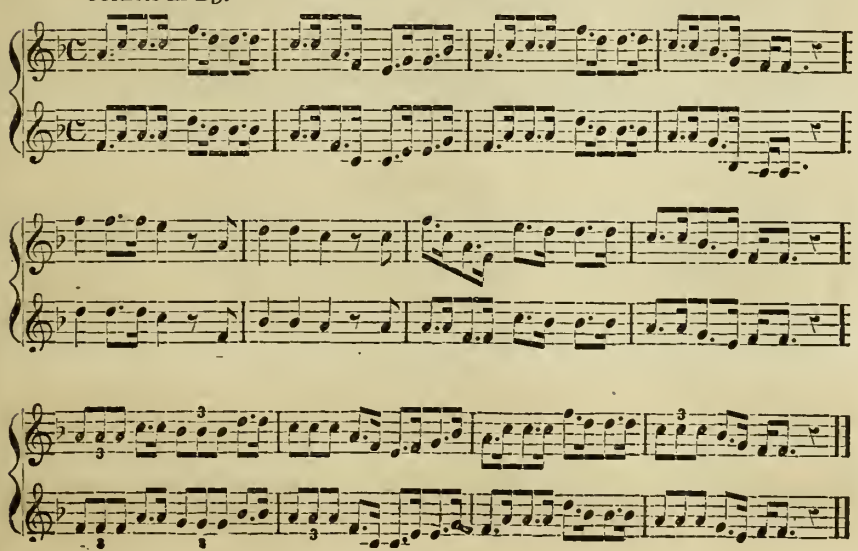
FRENCH AIR.

"FLOW GENTLY, SWEET AFTON."

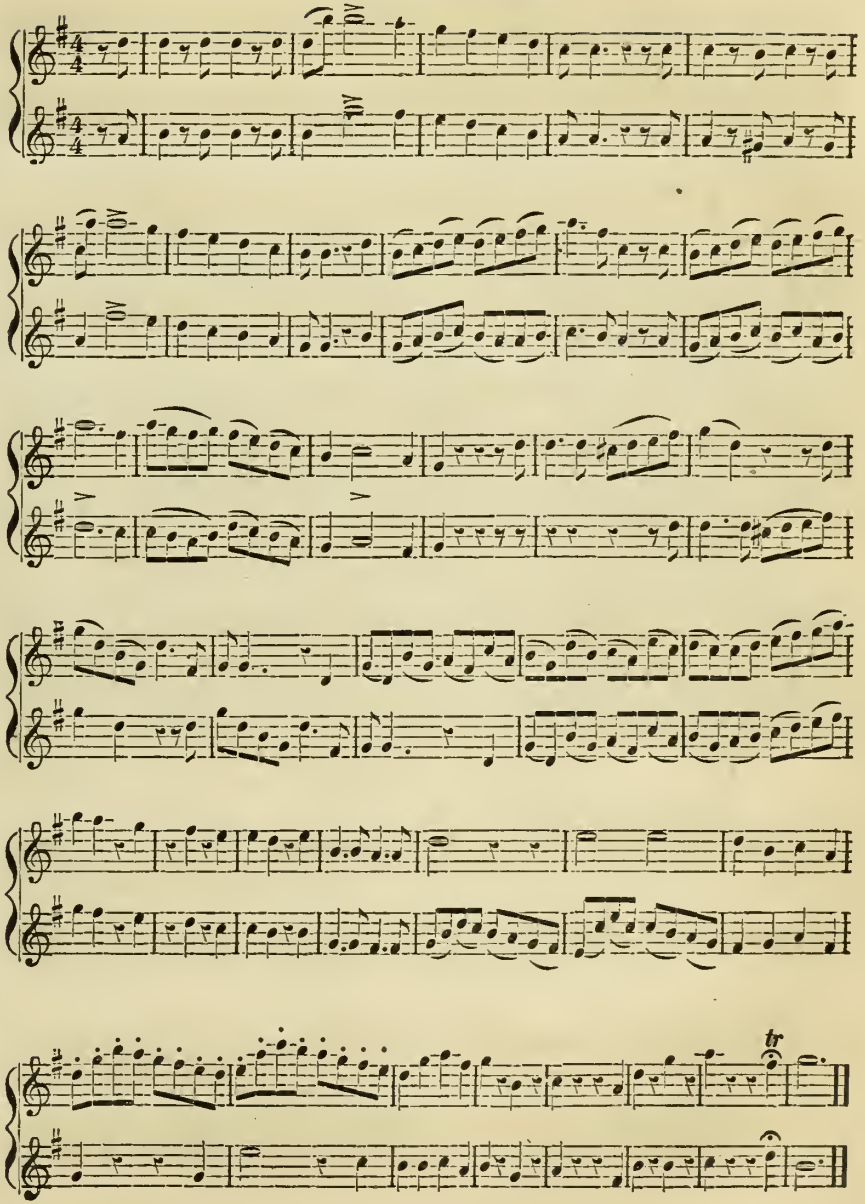


"SALLY, COME UP."

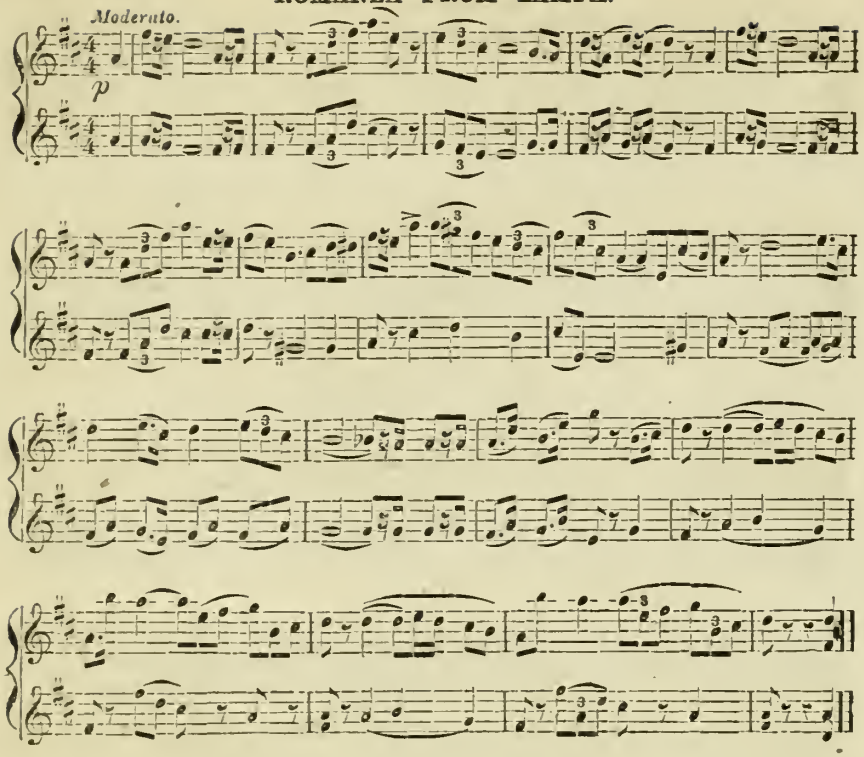
Cornets in B♭.



PARTING DUETT.

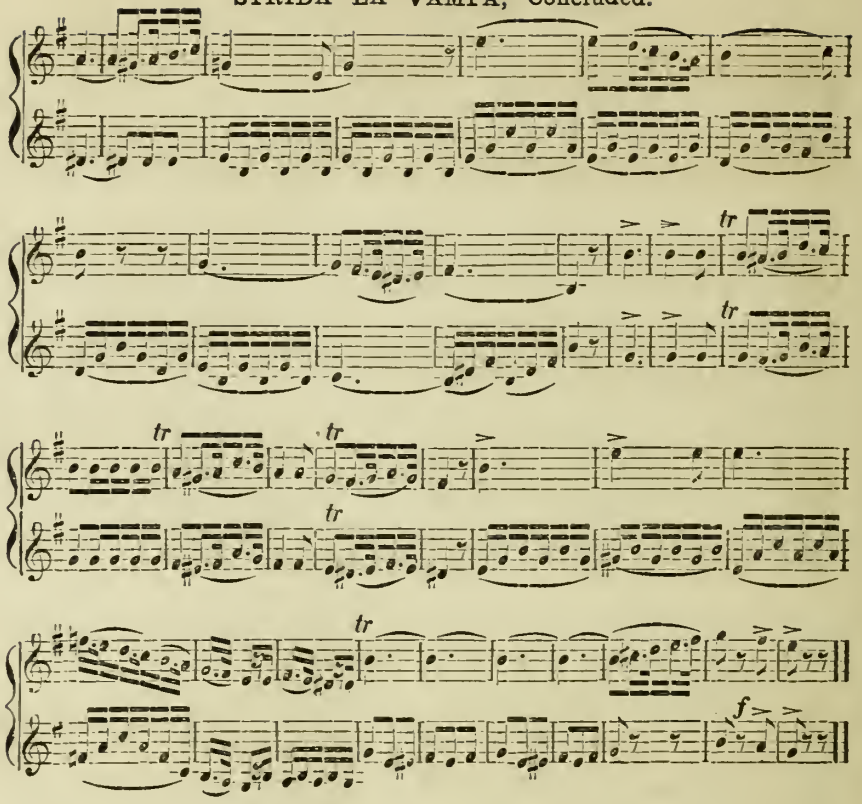


ROMANZA FROM ZAMPA.

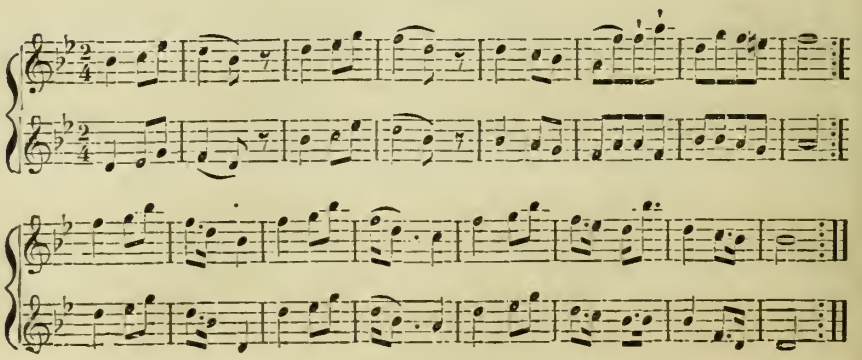


STRIDA LA VAMPA. "TROVATORE."

STRIDA LA VAMPA, Concluded.

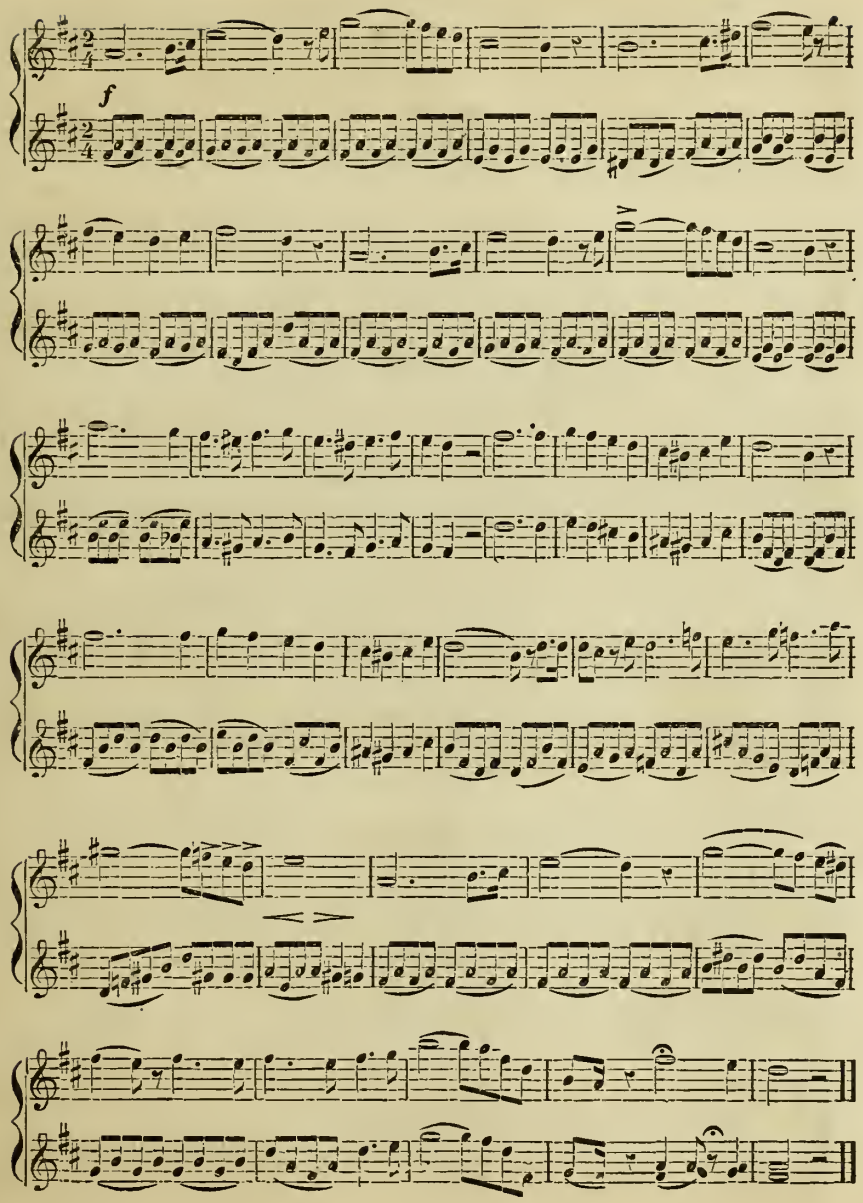


ANDANTE.

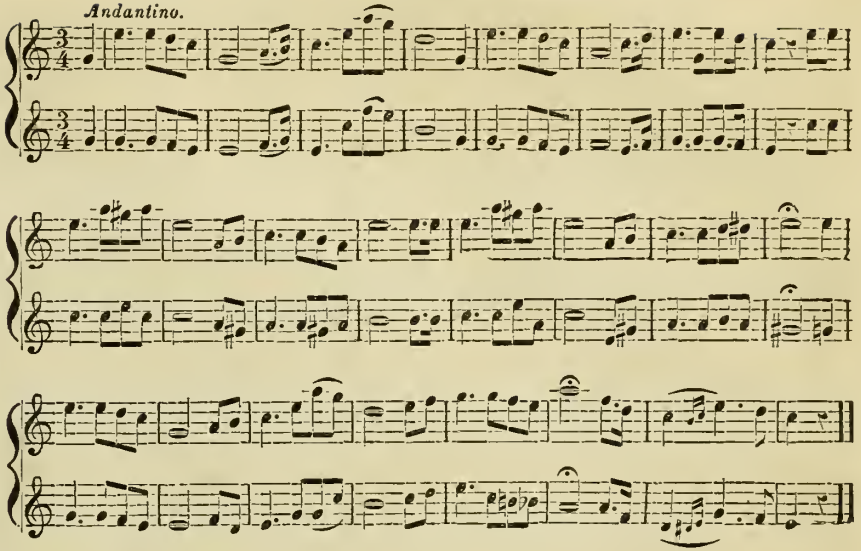


MAL REGENDO.

TROVATORE.

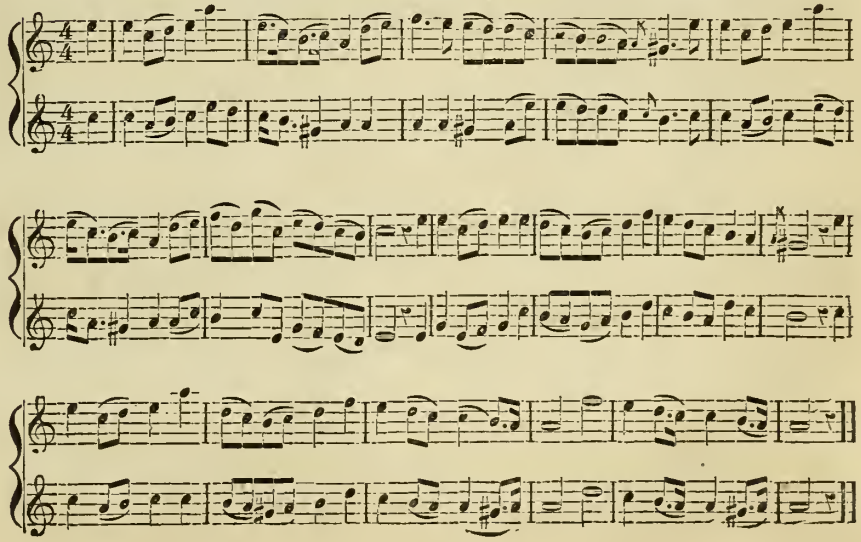


HER BRIGHT SMILE HAUNTS ME STILL.

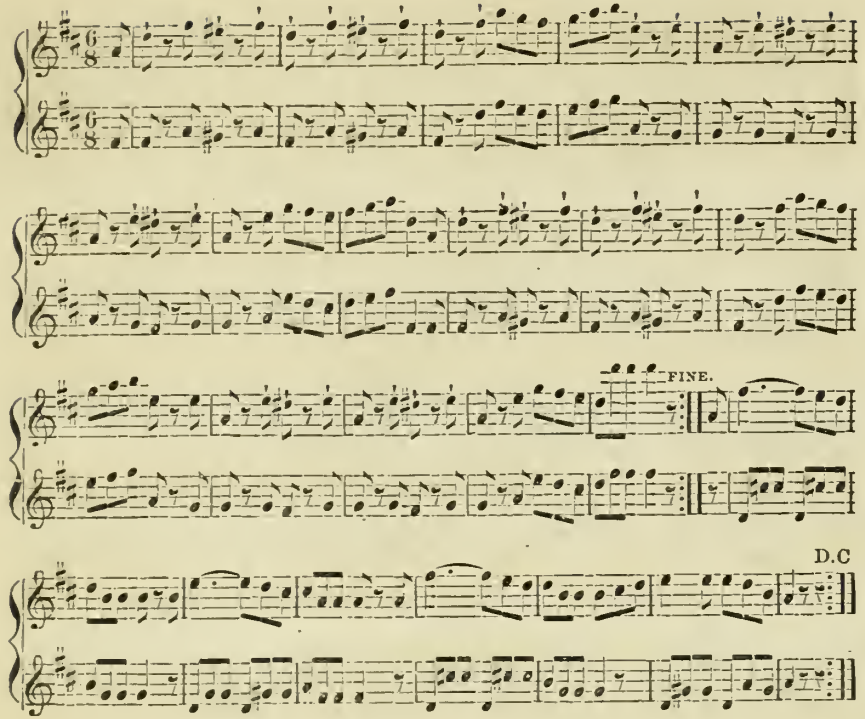


THE MORN RETURNS IN SAFFRON DREST.

From "ROSINA."

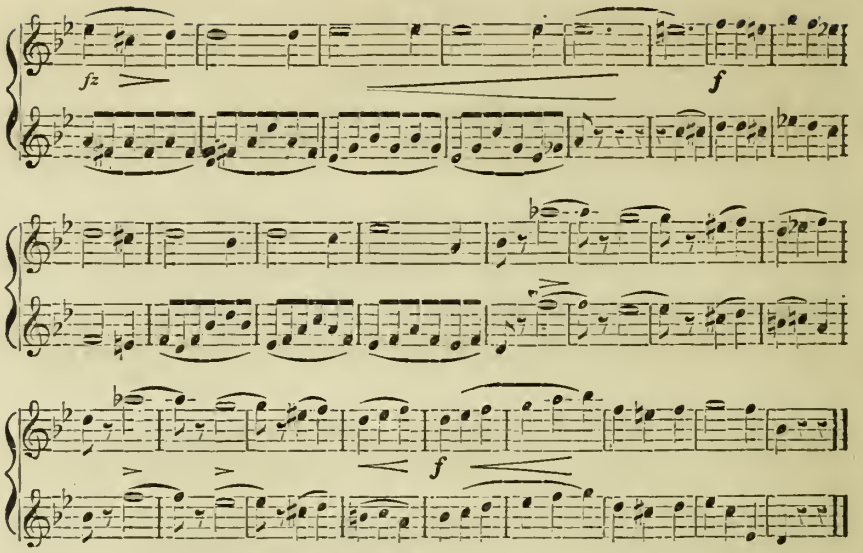


BRONZE HORSE QUICKSTEP.

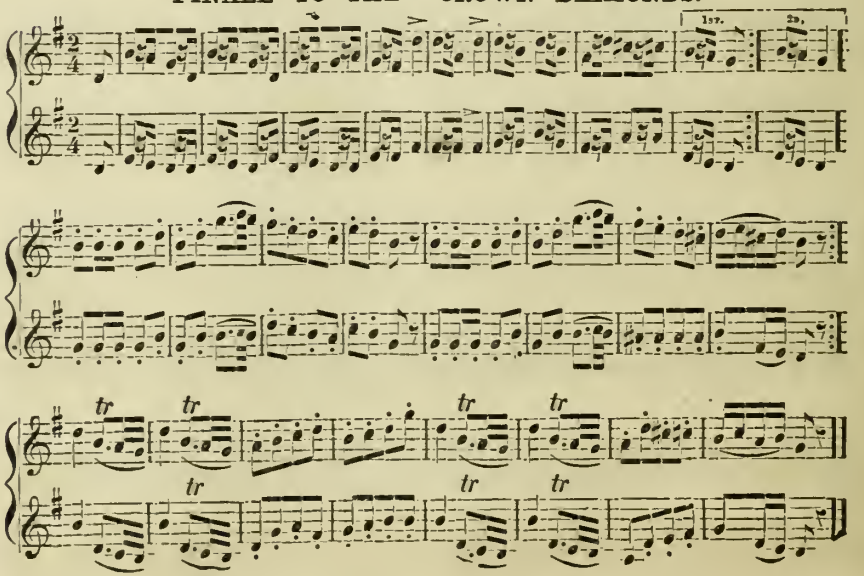


VERANO A TE SULL. LUCIA DI LAMMERMOOR.

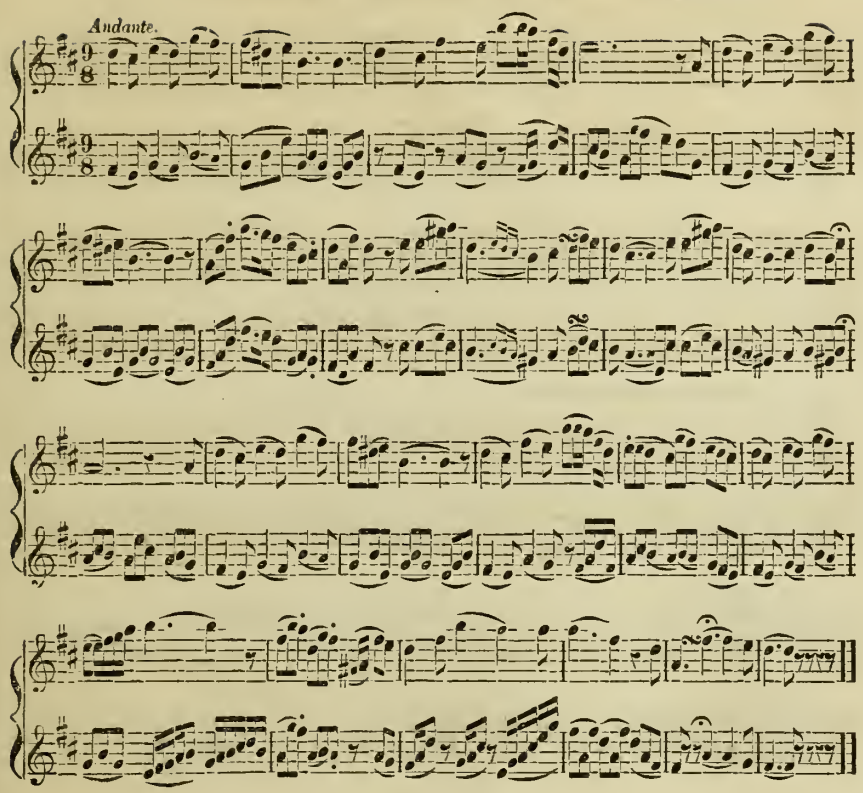
VERANO A TE SULL, Concluded.



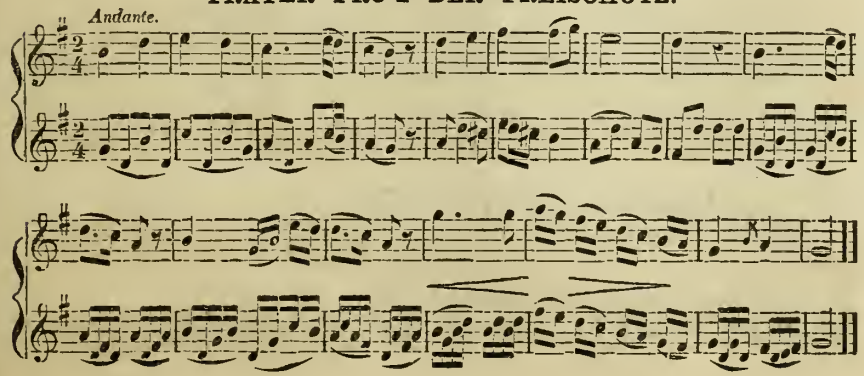
FINALE TO THE "CROWN DIAMONDS."



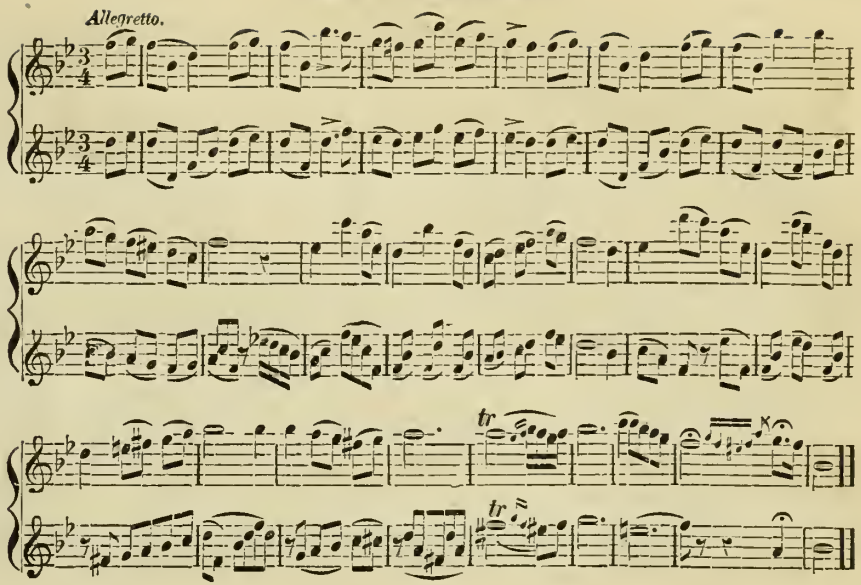
NOBIL DONNA. "HUGUENOTS."



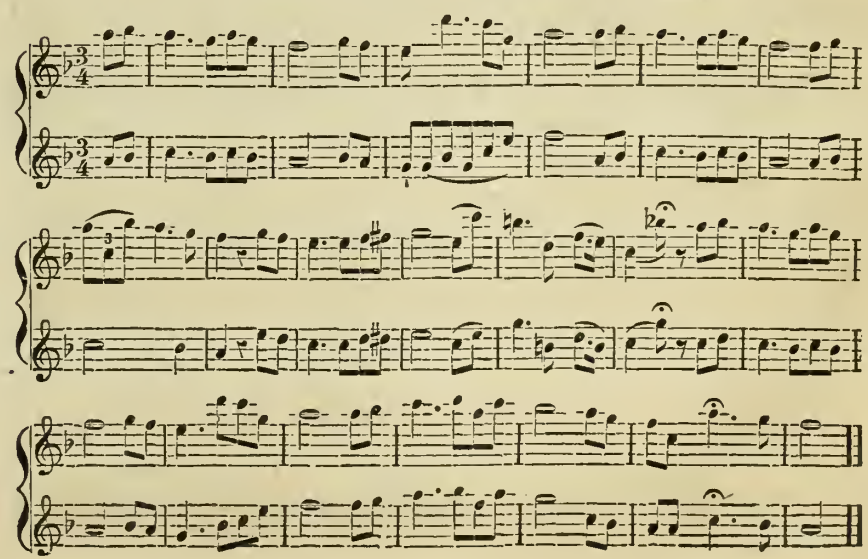
PRAYER FROM DER FREISCHUTZ.



MONA MACREE.

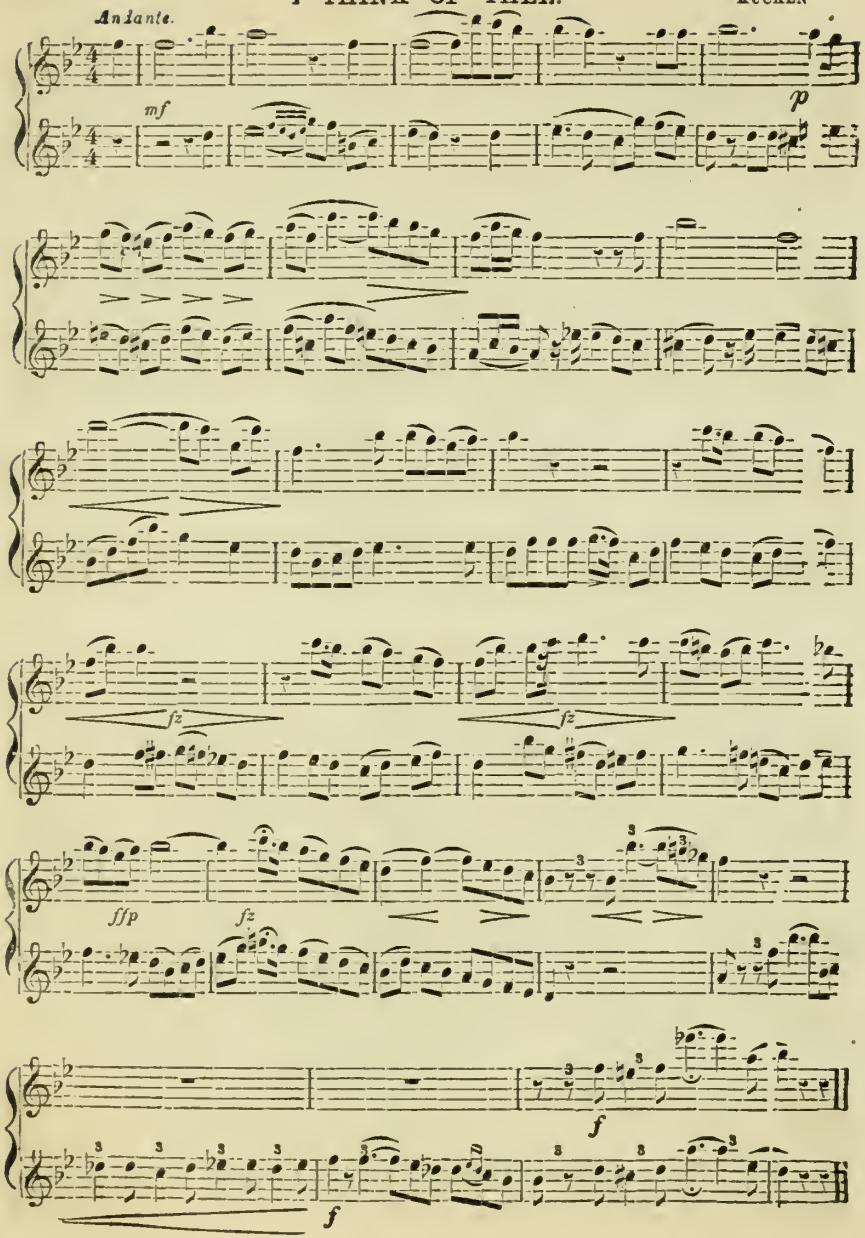


DO THEY THINK OF ME AT HOME?

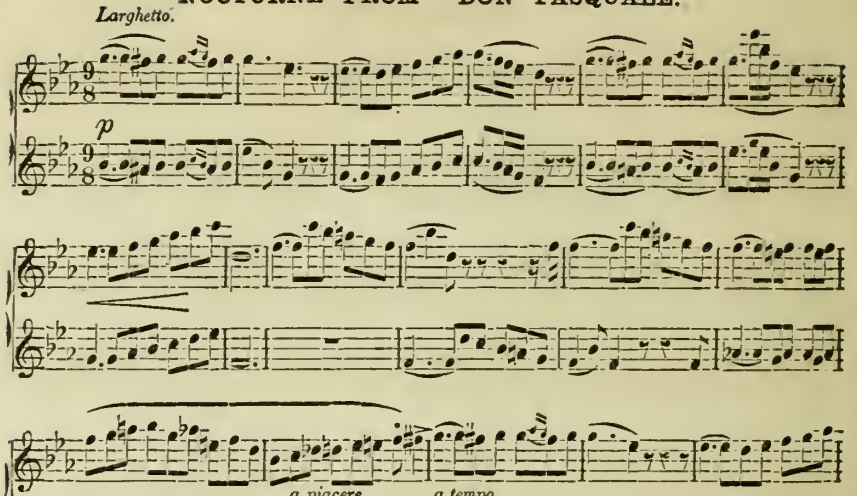


I THINK OF THEE.

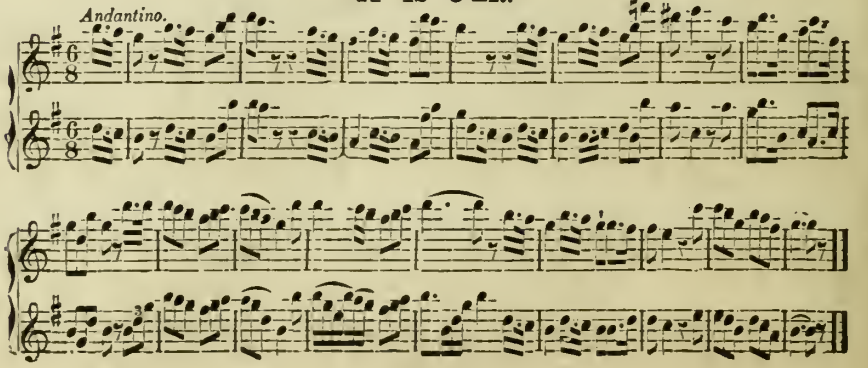
KUCKEN



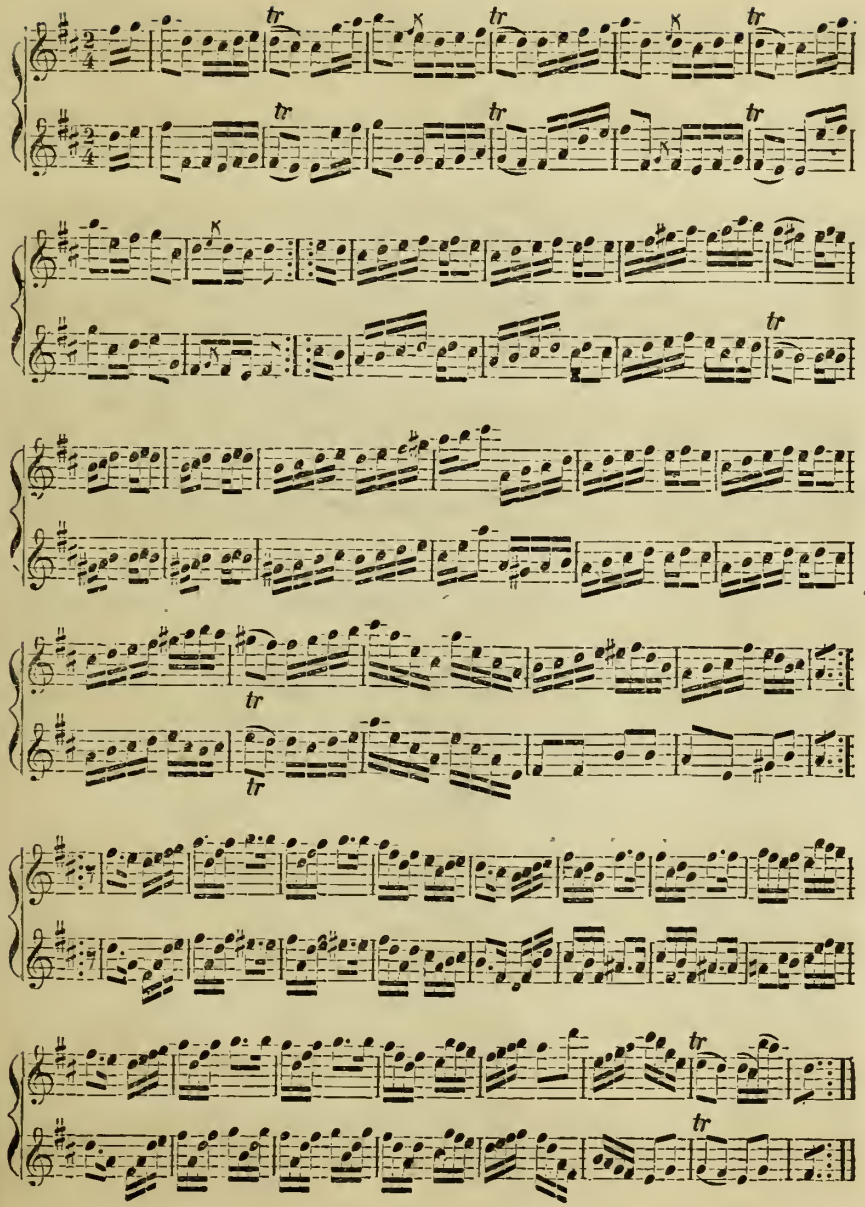
NOCTURNE FROM "DON PASQUALE."



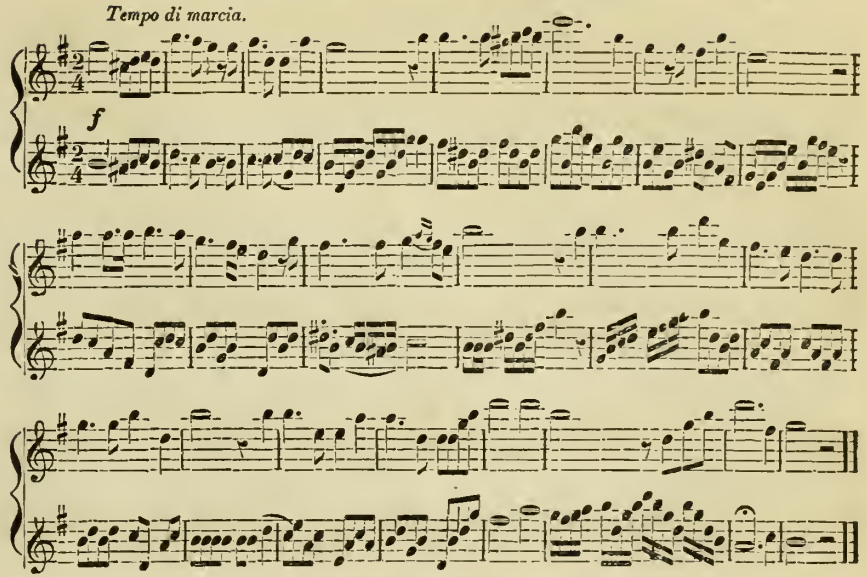
IT IS O'ER.



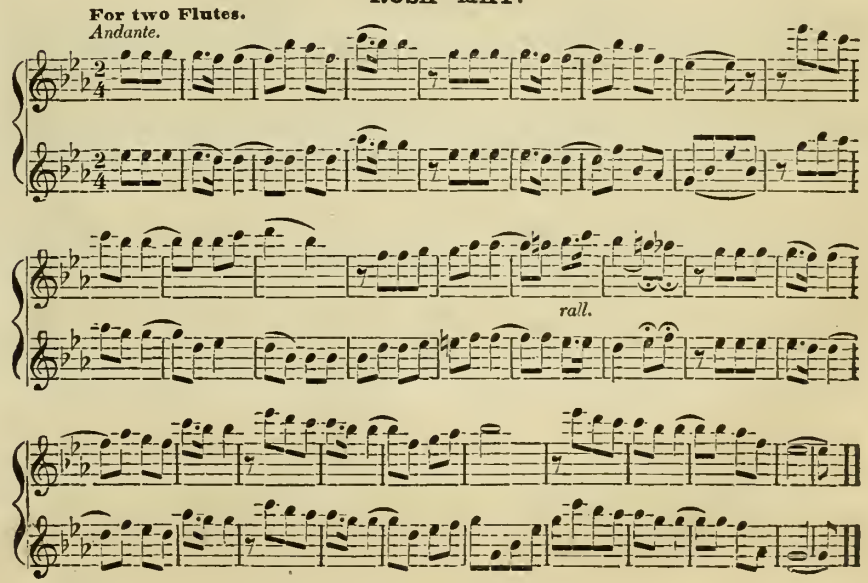
BUTOLF POLKA.



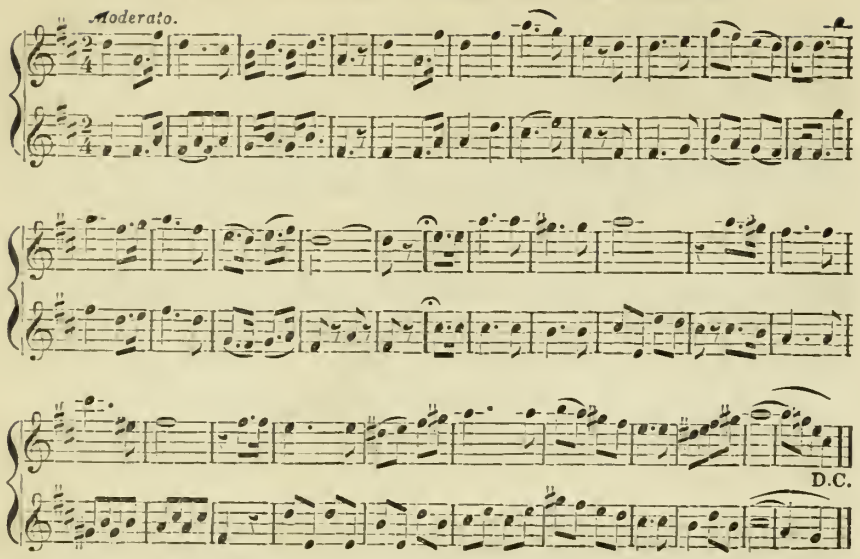
"YES! LET ME LIKE A SOLDIER DIE." MARITANA.



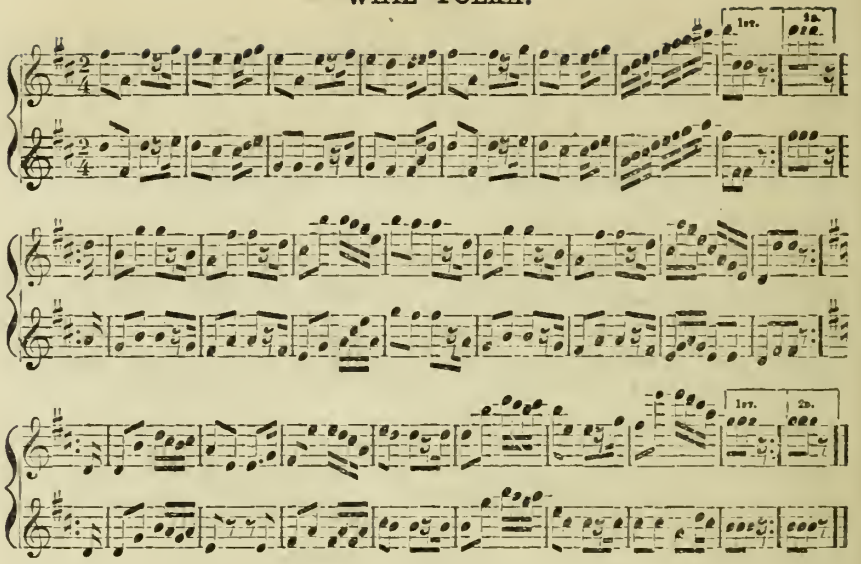
ROSA MAY.



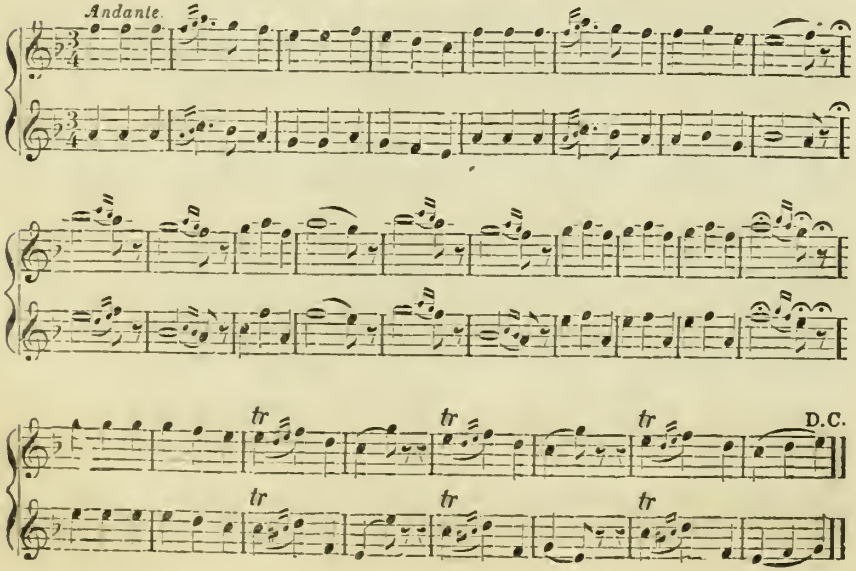
"COME, SIT THEE DOWN, MY BONNY LASS."



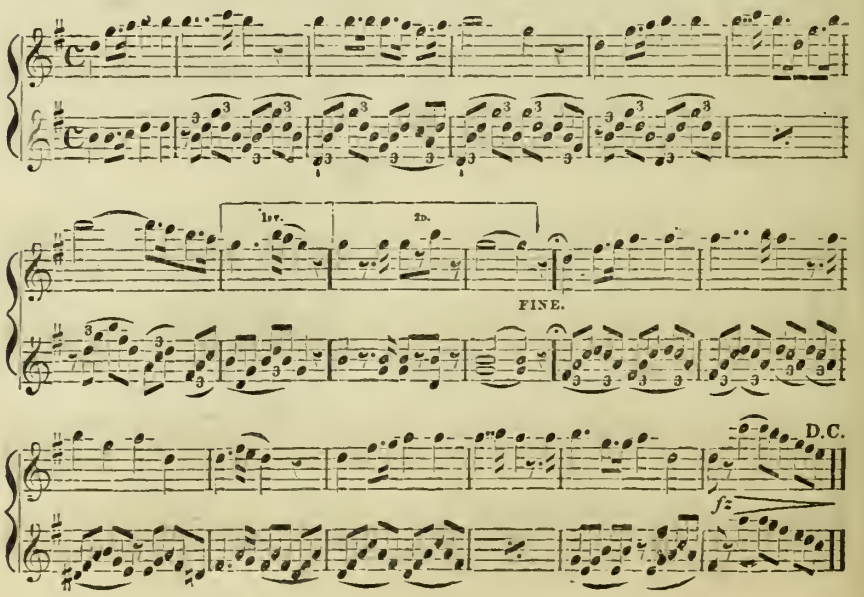
WHIZ POLKA.



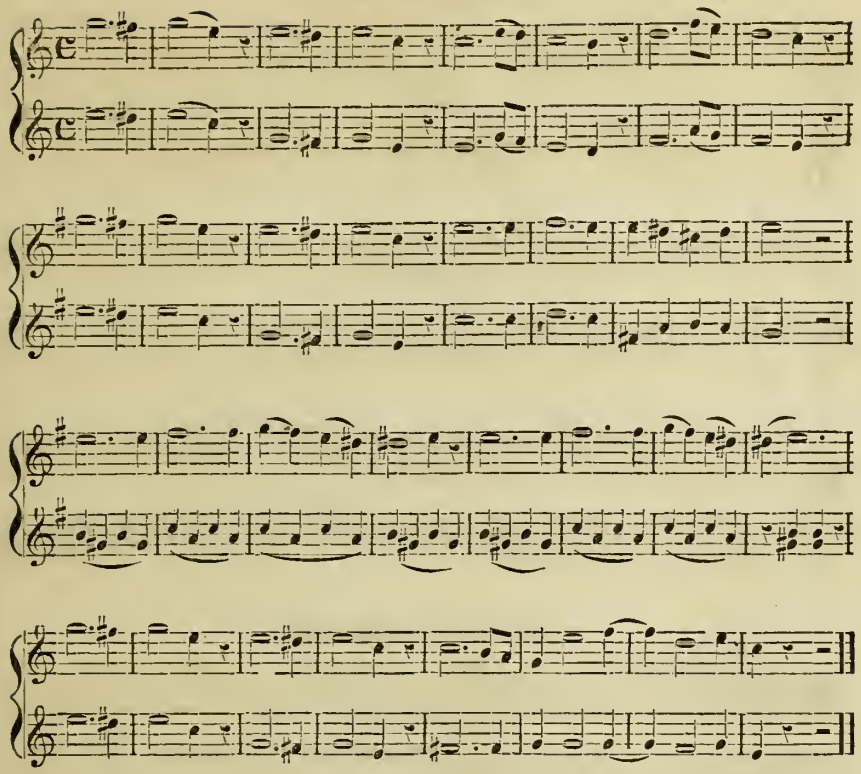
ARIA FROM "DON GIOVANNI"



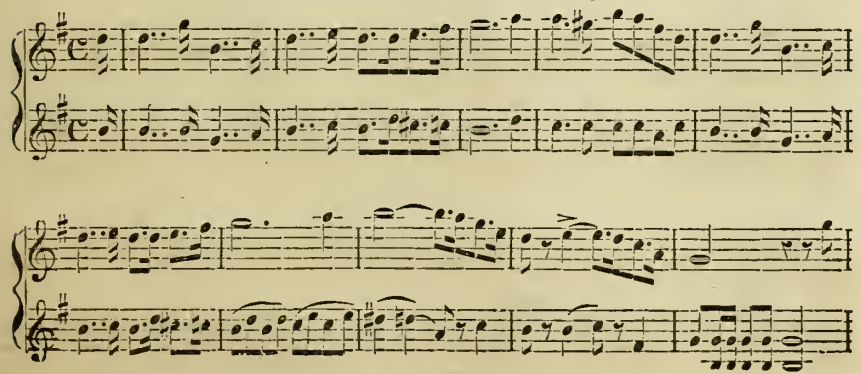
SUONI LA TROMBA. "IL PURITANI."



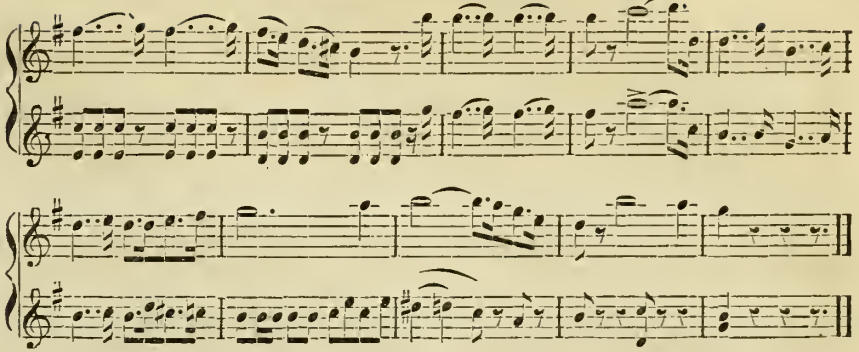
SE TRADIRME. LUCIA DI LAMMERMOOR.



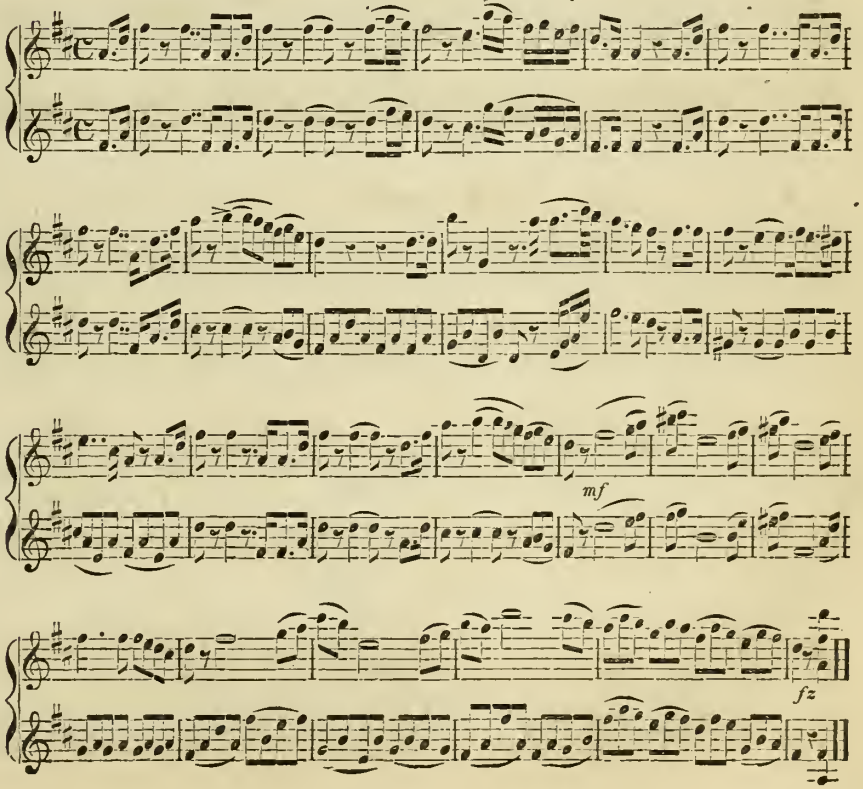
PER ME ORA FATALE. TROVATORE.



PER ME ORA FATALE, Concluded.

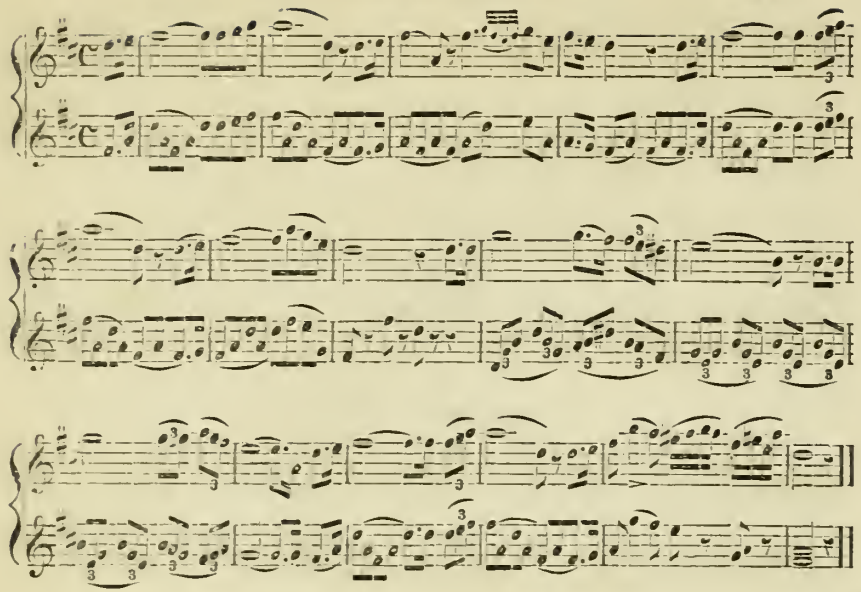


"AH! DON'T MINGLE." LA SONNAMBULA.

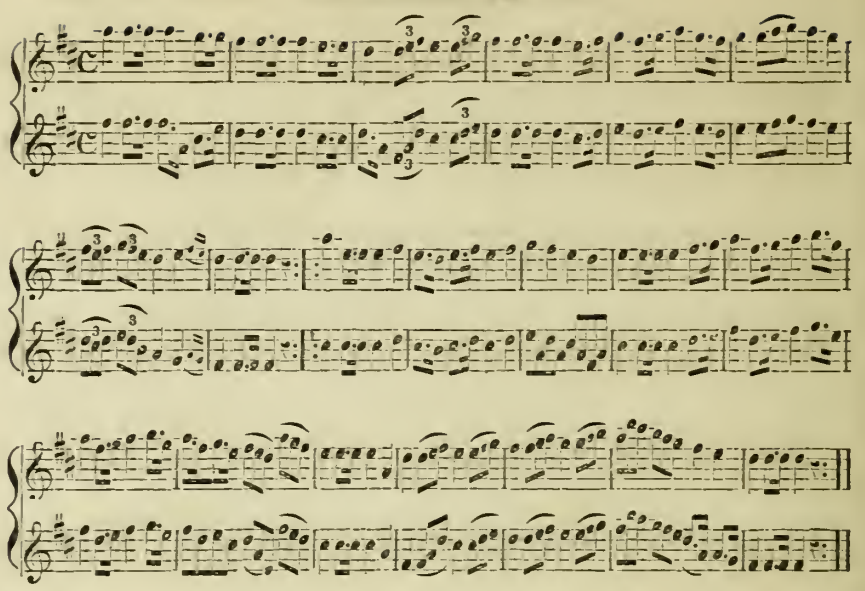


DEH! PERDONA.

NINO.

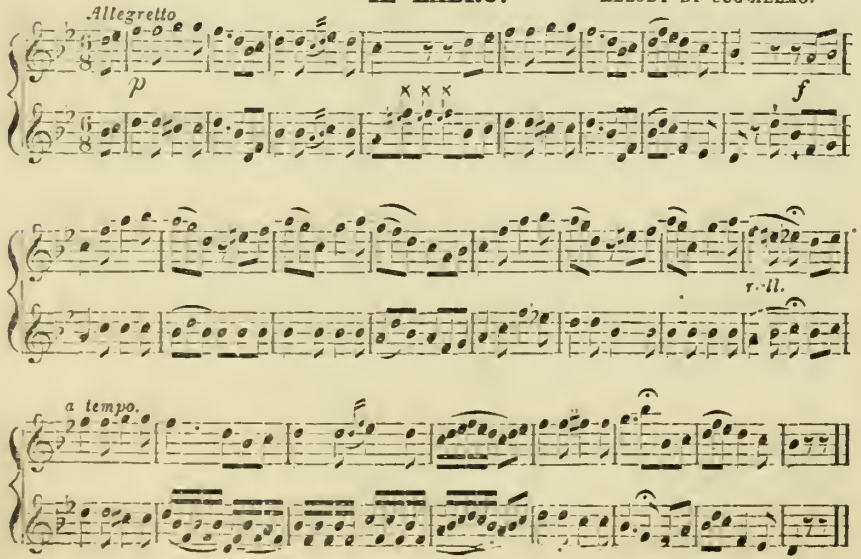


ODD FELLOWS MARCH.



IL LABRO.

MELODY BY SUGLIELMO.



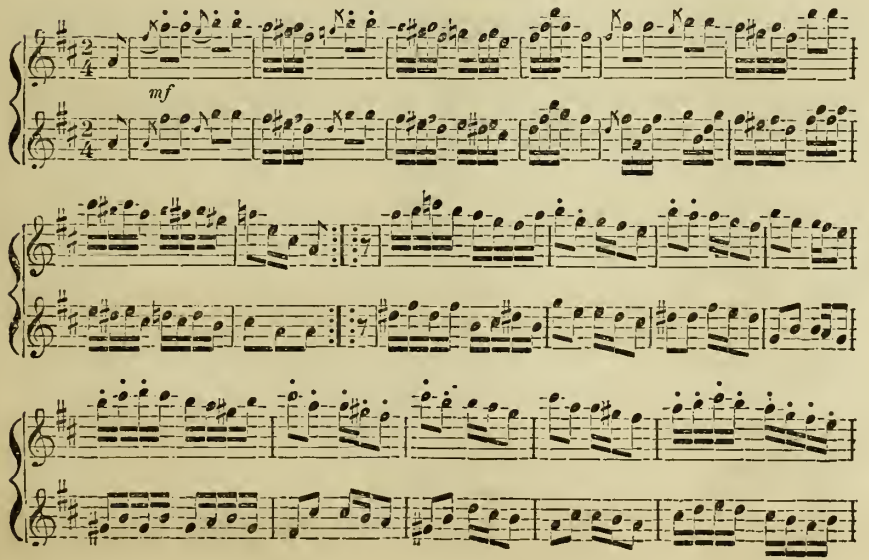
SPANISH SERENADE.

I'VE LEFT A SWEET HOME.

Andantino.

ALICE POLKA.

STRAUSS.

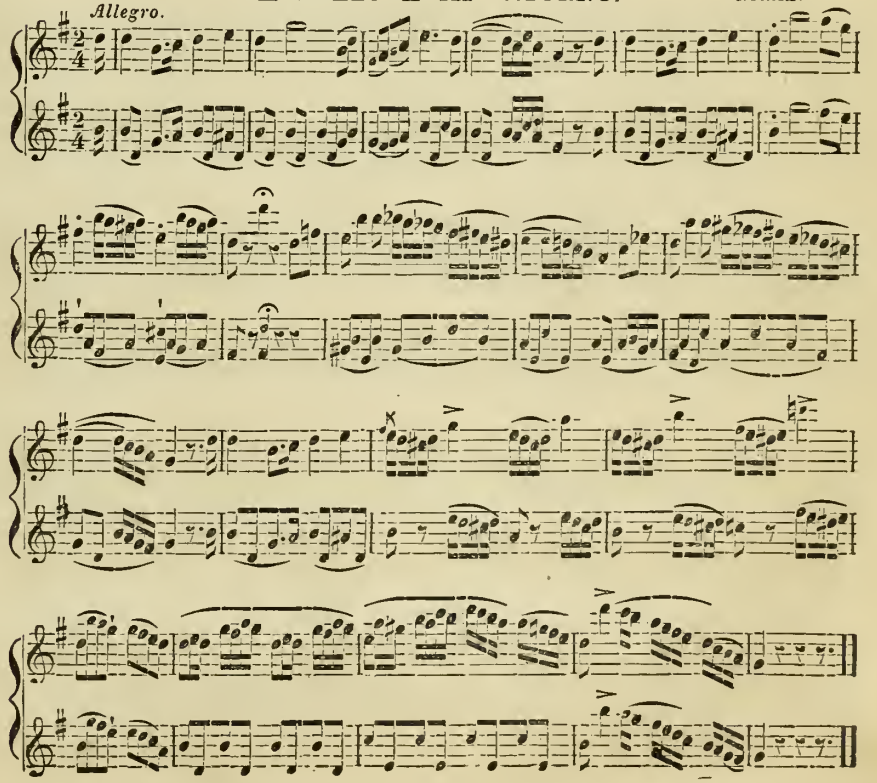


ALICE POLKA, Concluded.

AH BELLO A MI RITORNO.

NORMA.

Allegro.



FAT JOHN'S POLKA.

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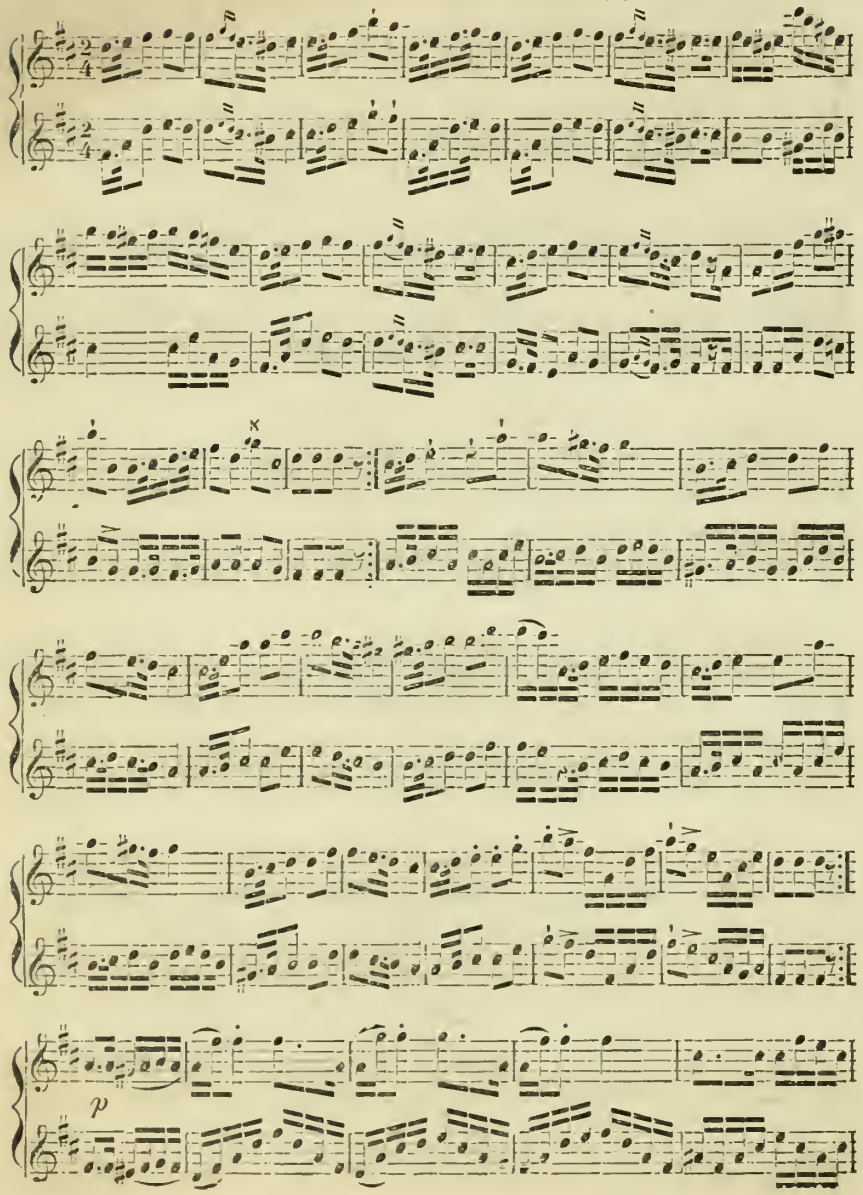
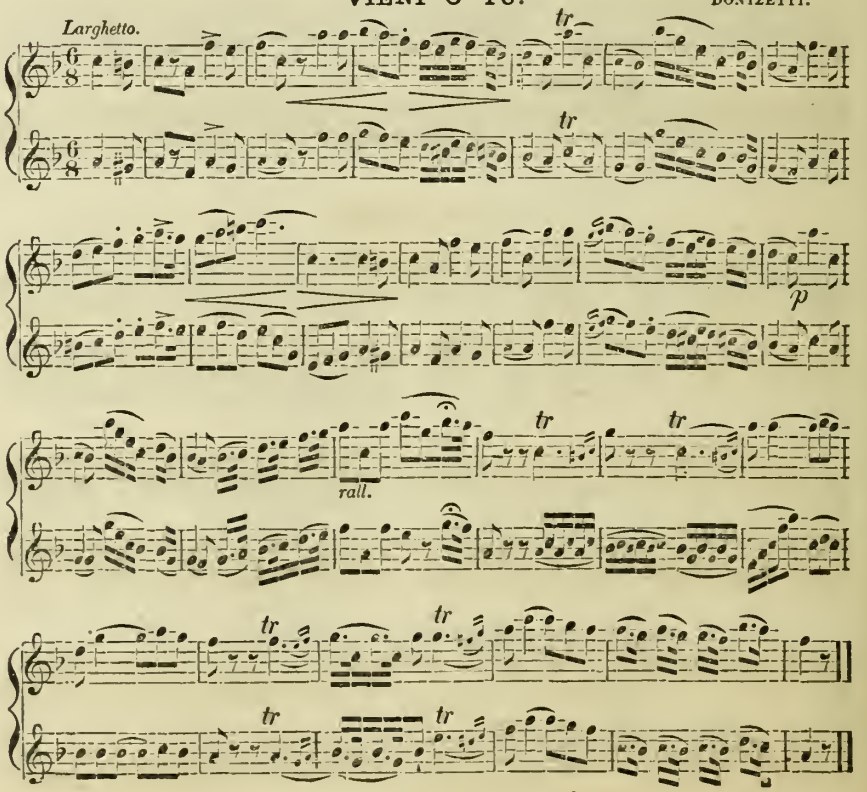


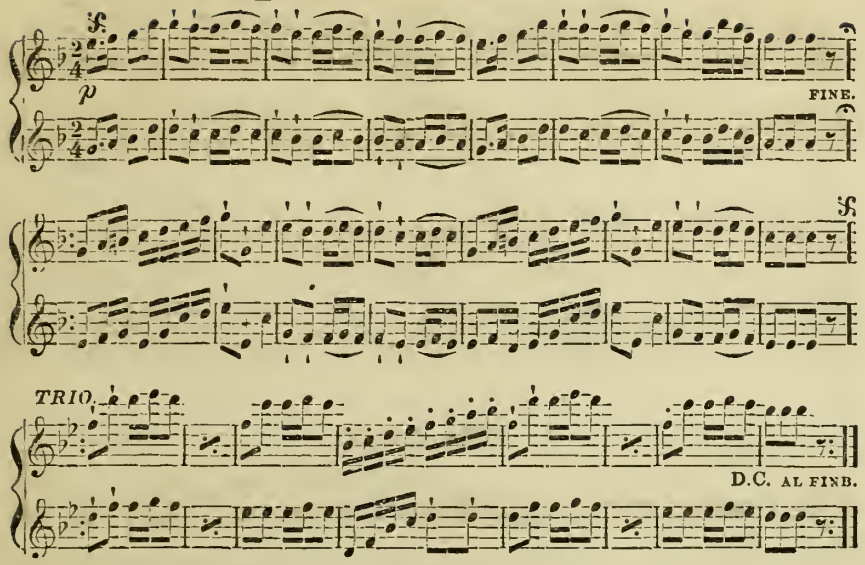
FAT JOHN'S POLKA, Concluded.

"VIENI O TU."

DONIZETTI.

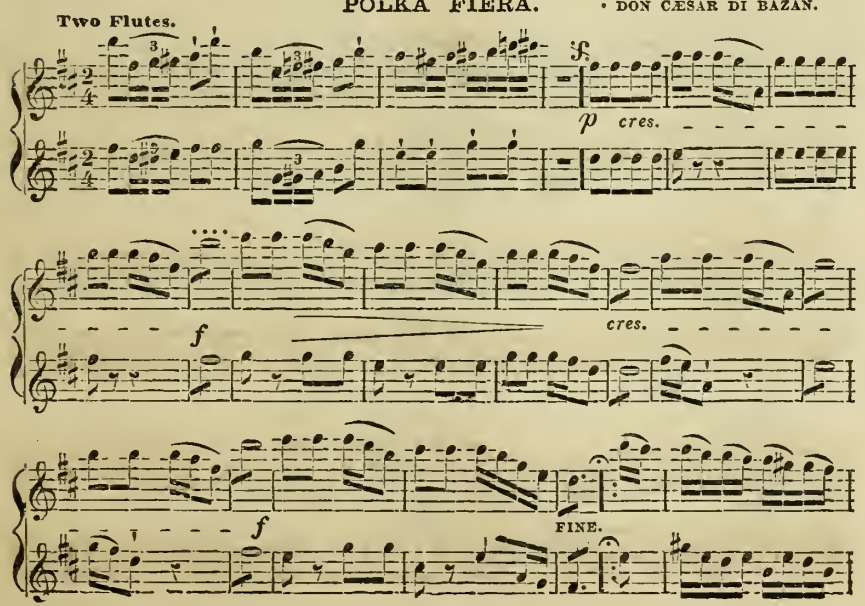


NATIONAL BOHEMIAN POLKA.



POLKA FIERA.

• DON CÆSAR DI BAZAN.



POLKA FIERA, Concluded.

"WHAT'S A' THE STEER, KIMMER?"

FLORENCE WALTZ.

B. K. EATON.

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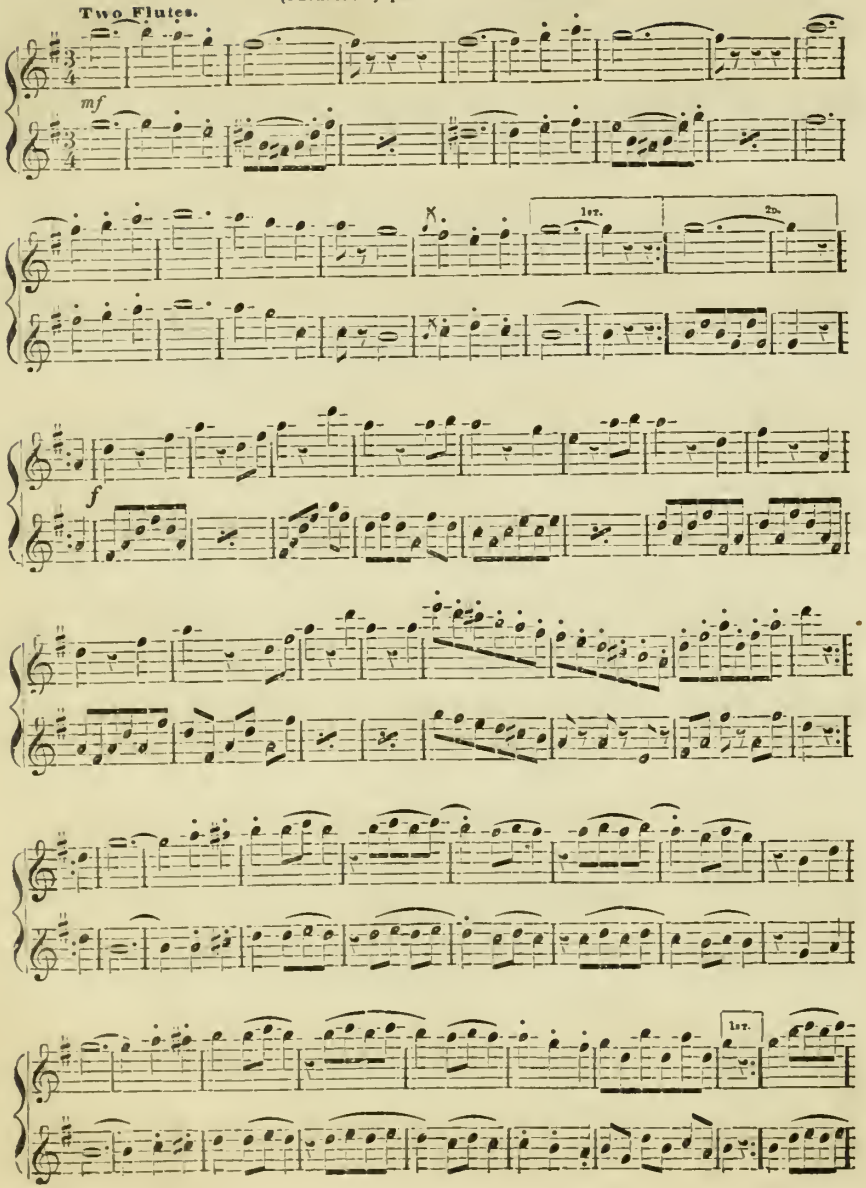
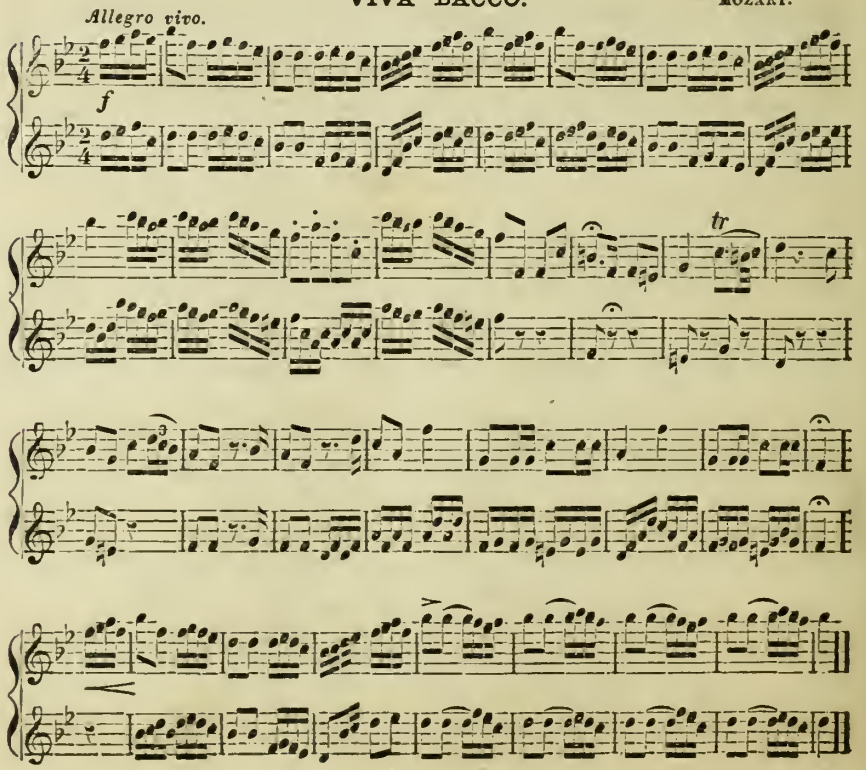
Two Flutes.



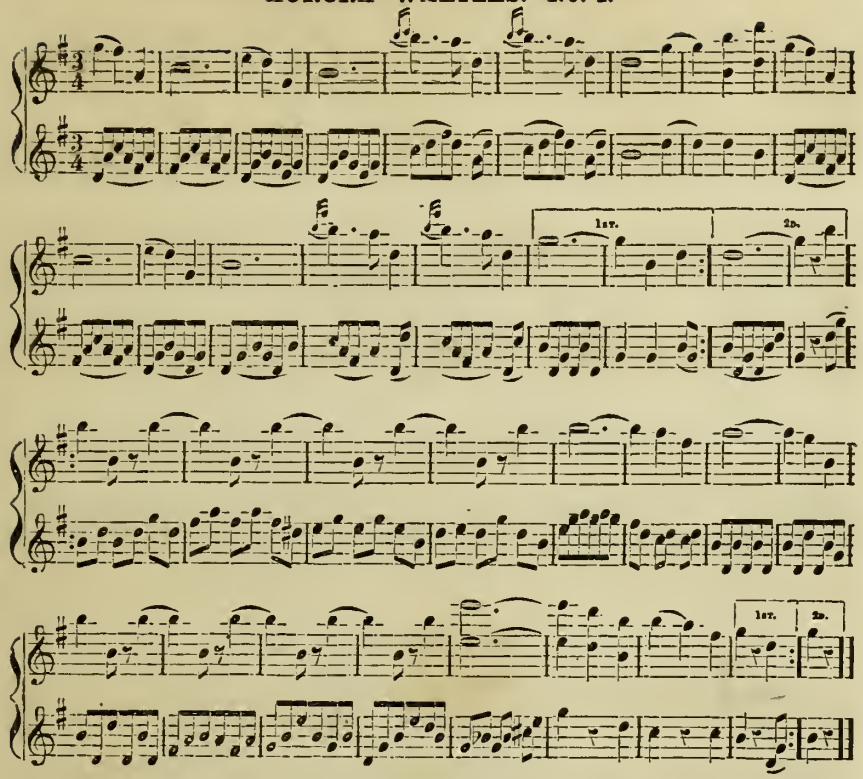
FLORENCE WALTZ, Concluded.

VIVA BACCO.

MOZART.



AURORA WALTZES. No. 1.



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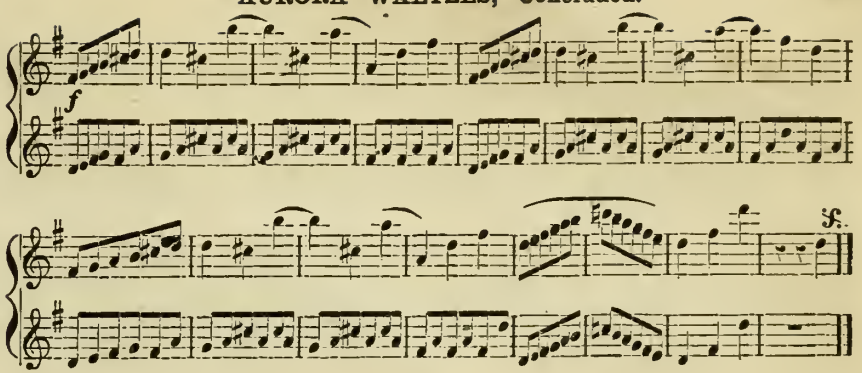

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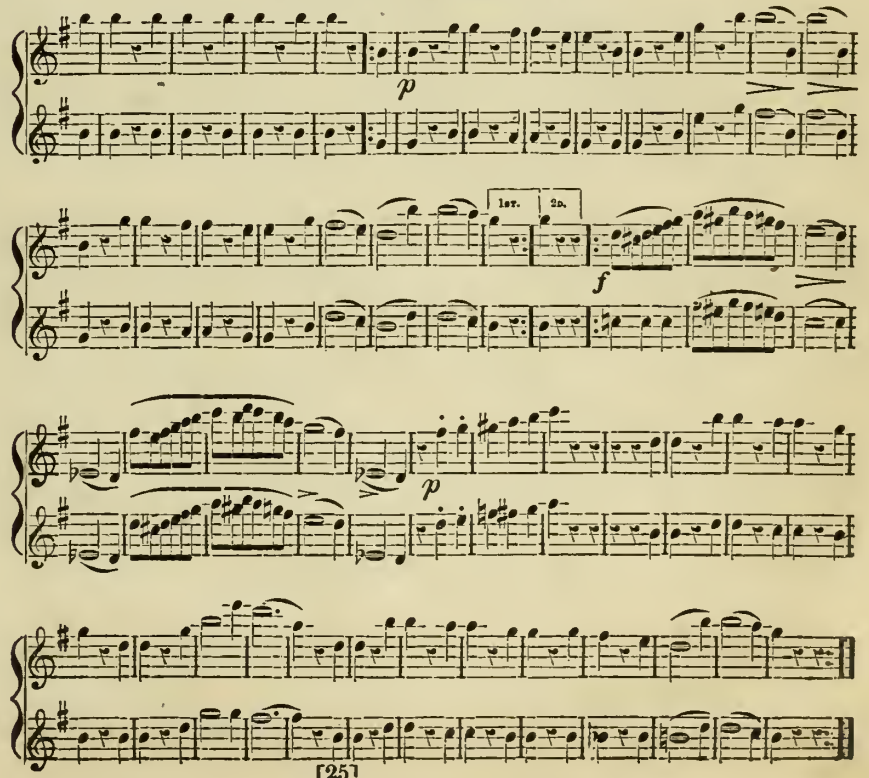
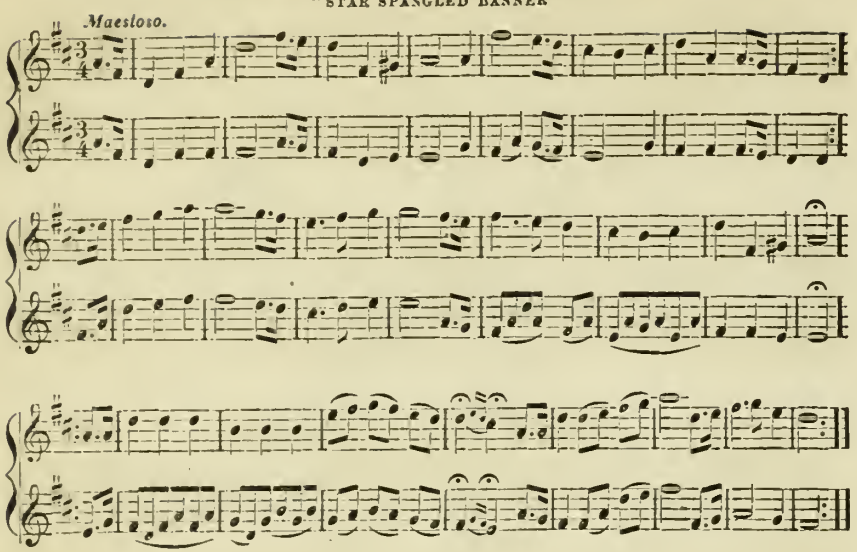
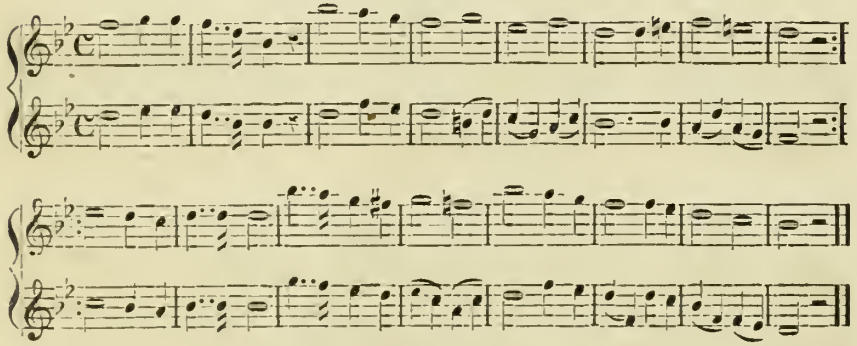


AMERICAN NATIONAL AIR.

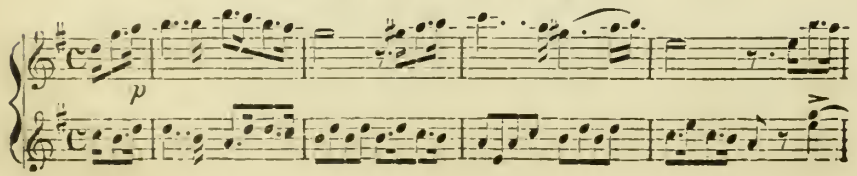
"STAR SPANGLED BANNER"



RUSSIAN NATIONAL AIR.

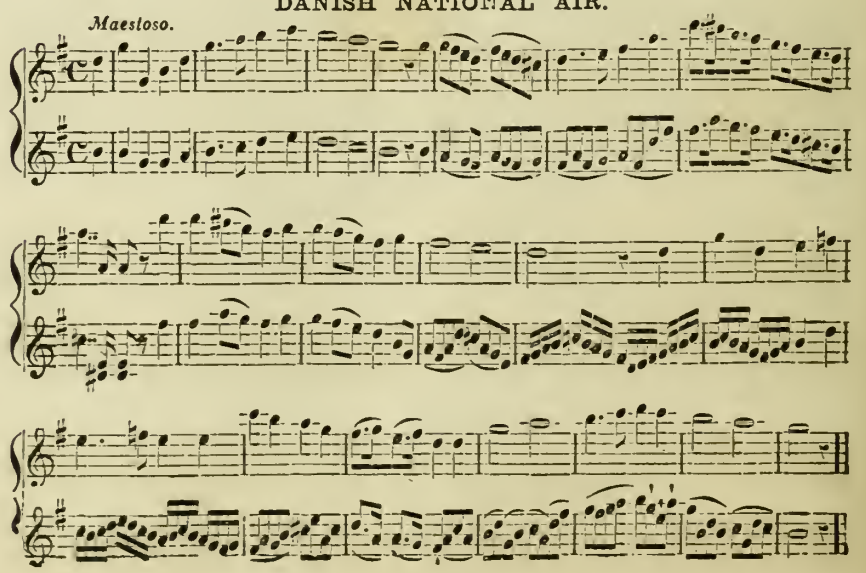


PRUSSIAN NATIONAL AIR.

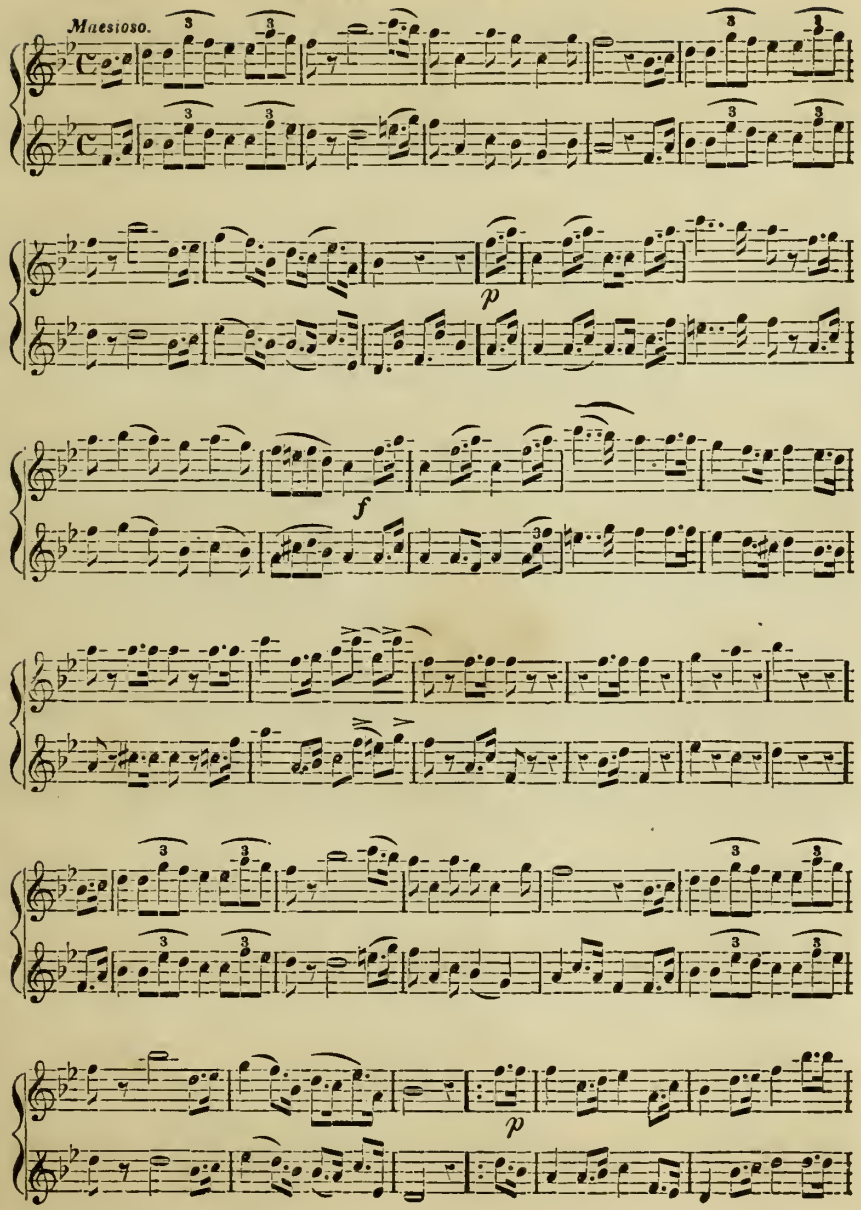


PRUSSIAN NATIONAL AIR, Concluded.

DANISH NATIONAL AIR.



ITALIAN NATIONAL AIR.



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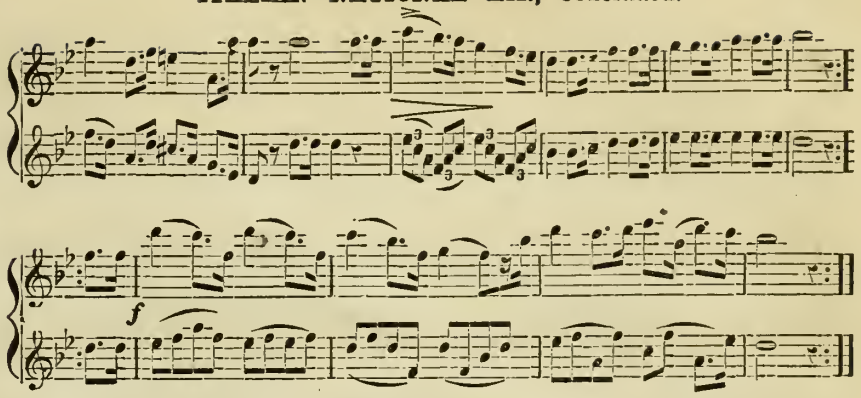
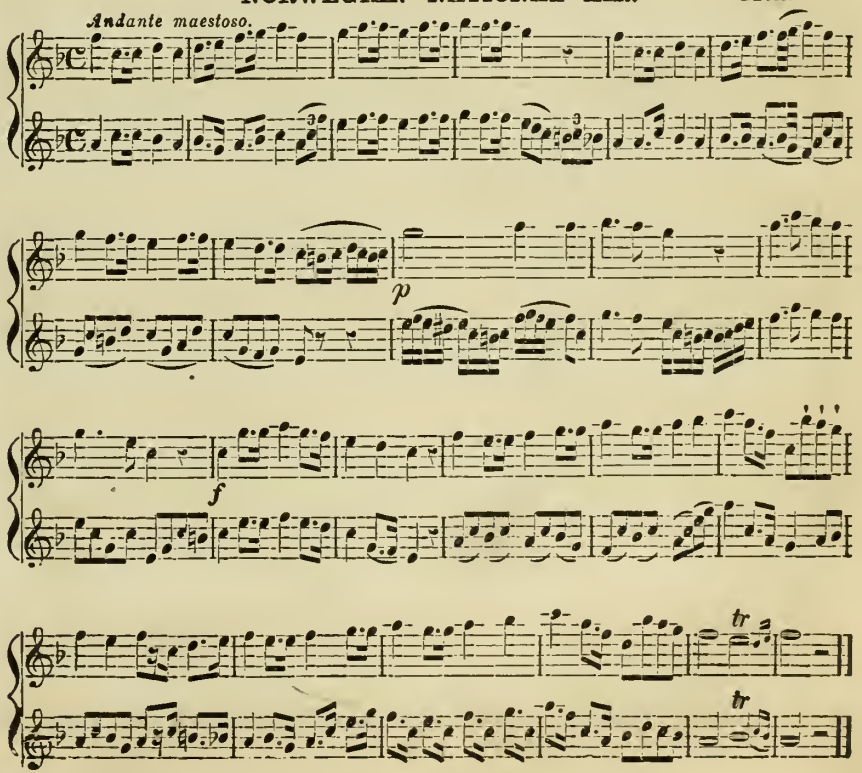
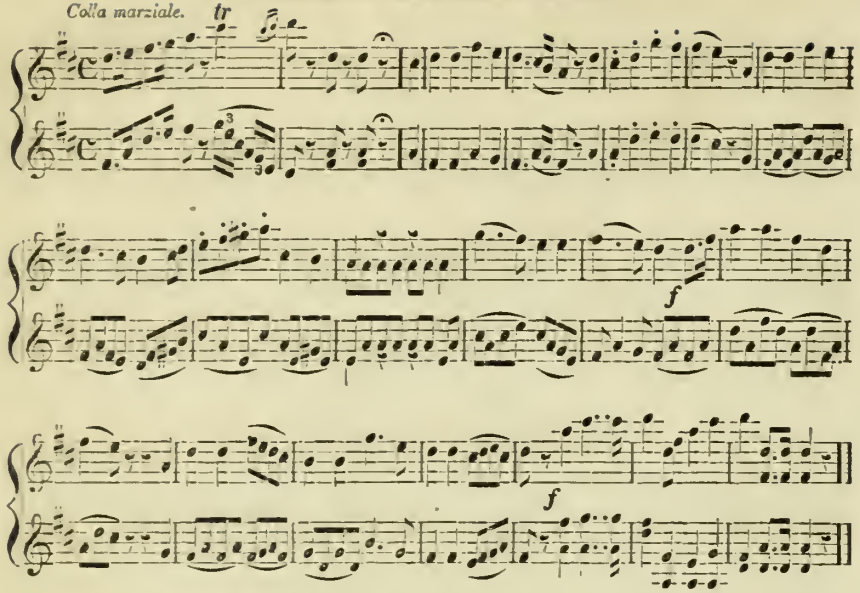


NORWEGIAN NATIONAL AIR.

BLOM.

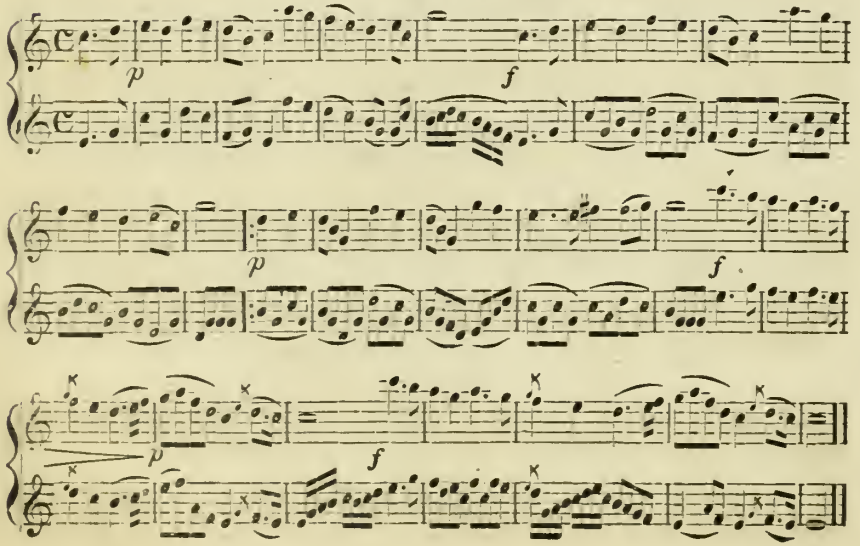


DUTCH NATIONAL AIR.



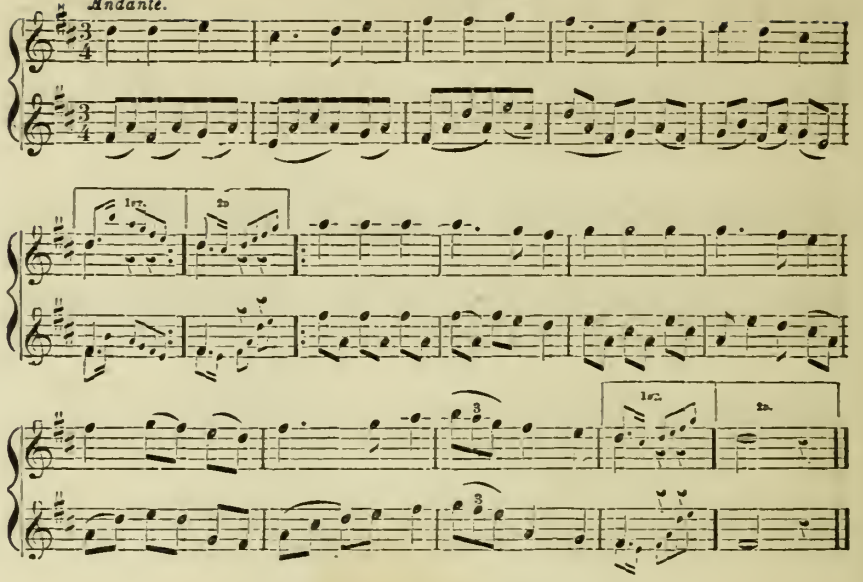
AUSTRIAN NATIONAL AIR. HAYDN.

"GOD SAVE THE EMPEROR."



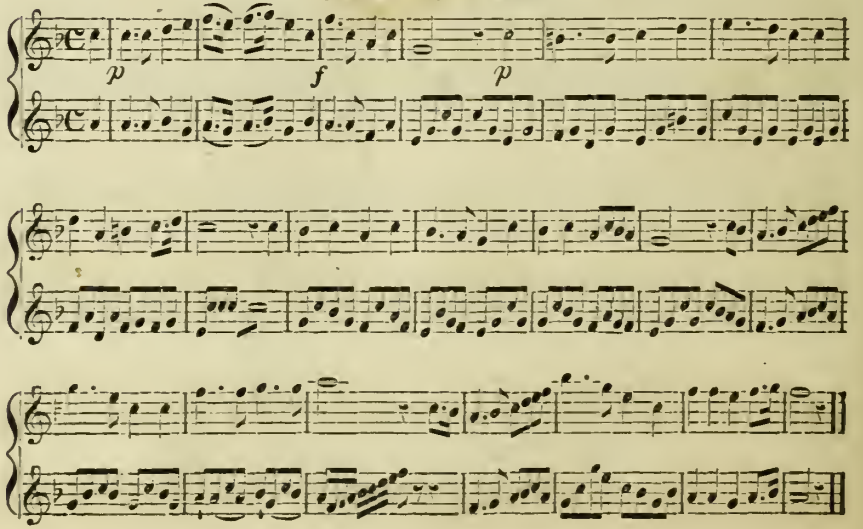
ENGLISH NATIONAL AIR.

"GOD SAVE THE QUEEN."

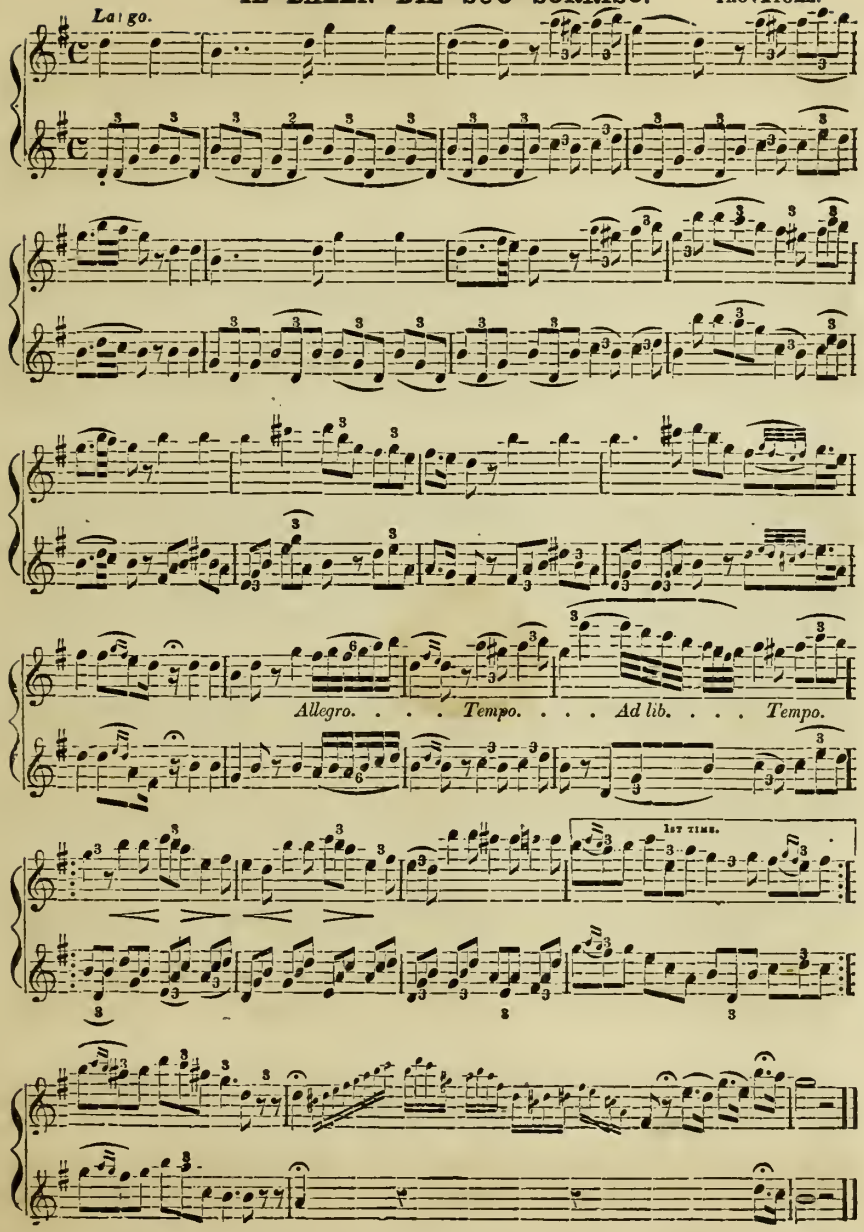


FRENCH NATIONAL AIR.

"PARTANT POUR LA SYRIA."

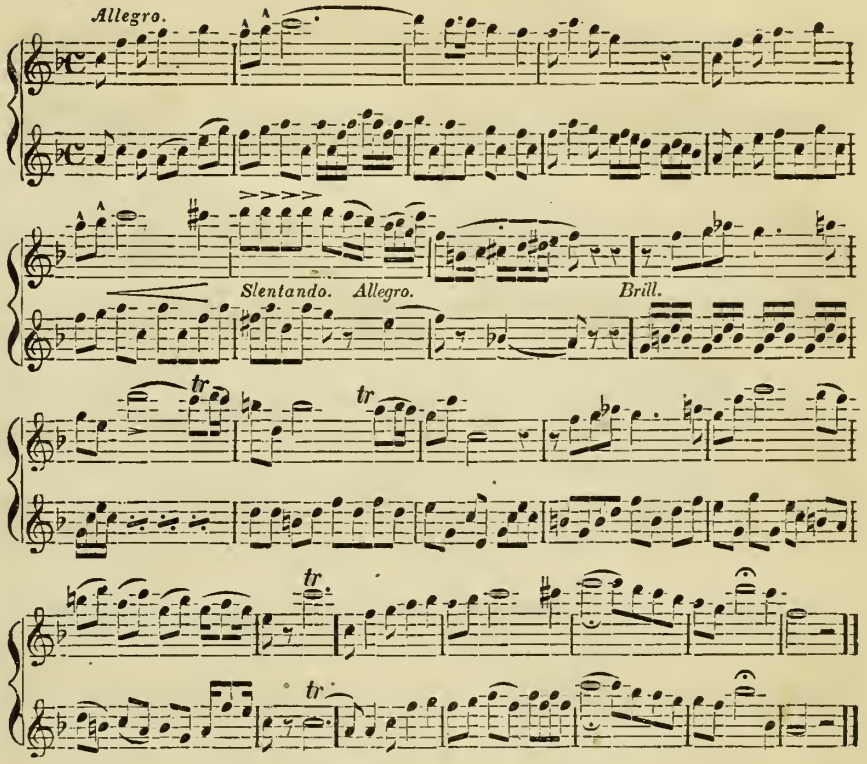


IL BALEN DIL SUO SORRISO. TROVATORE.



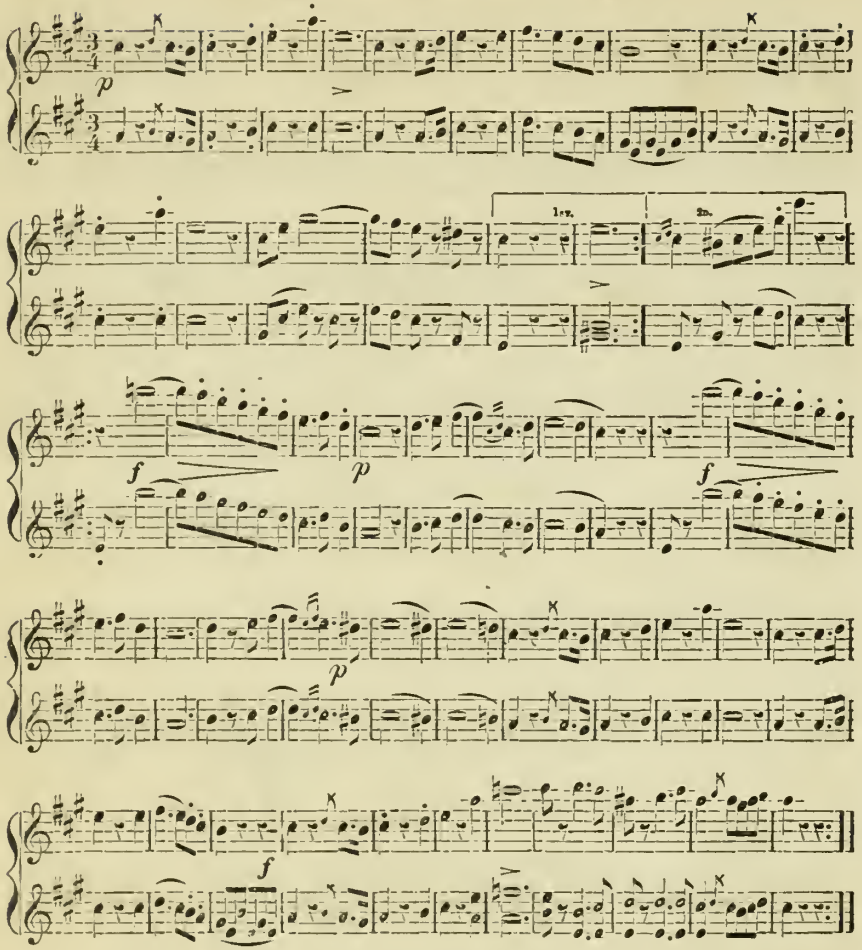
O TU, CHE L'ALMA ADORA. ERNANI.

For Two Flutes.

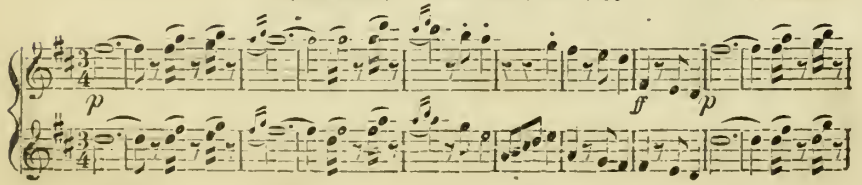


AIR FROM THE "BRAZEN MASK."

LABYRINTH WALTZ. No. 4.

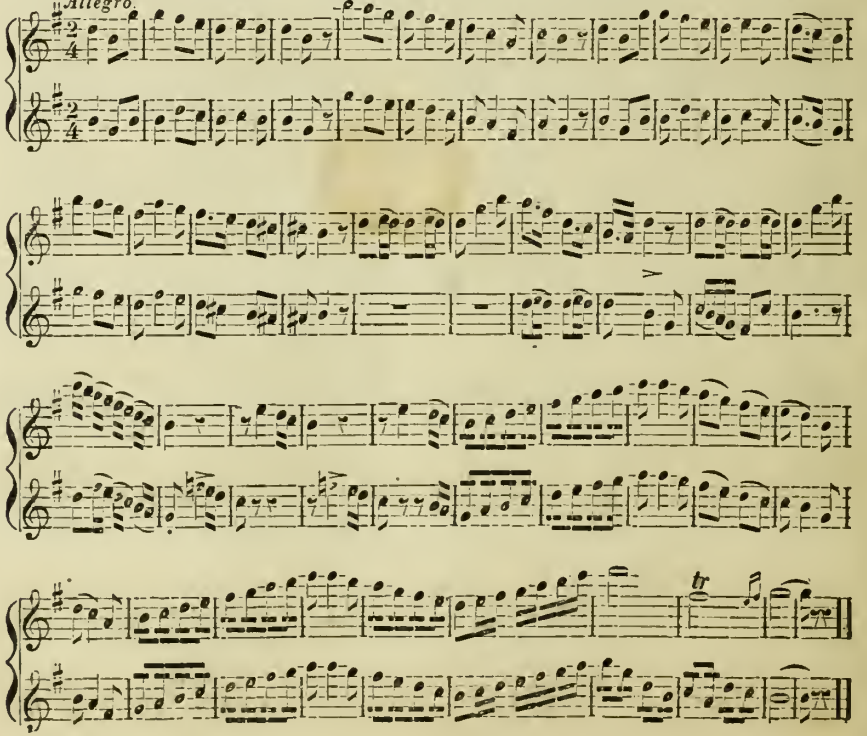


LABYRINTH WALTZ. No. 5. LANNER.

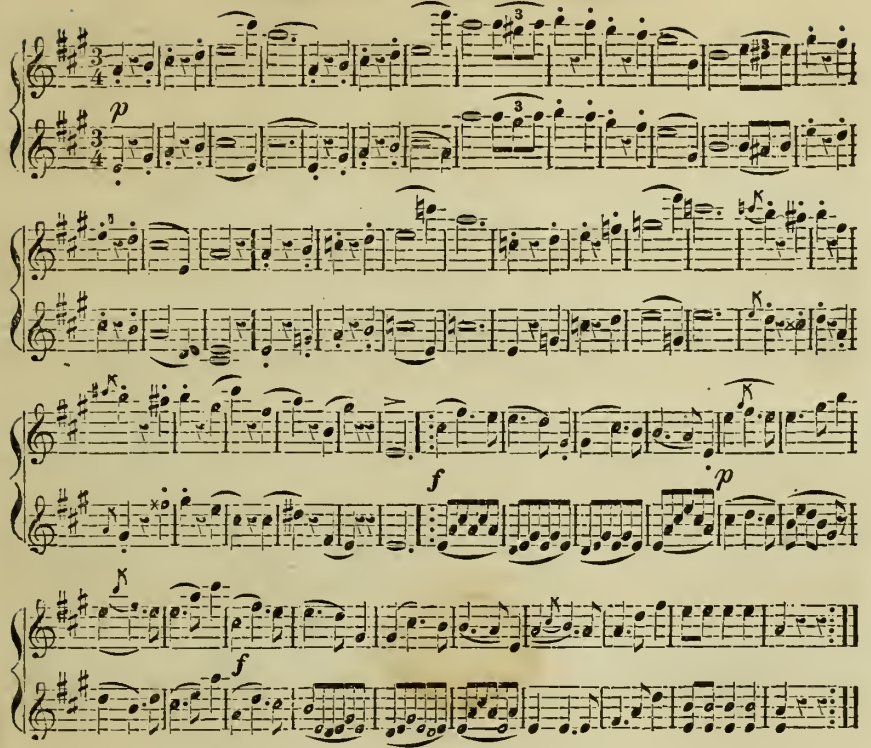


LABYRINTH WALTZ, Concluded.

"STILL IN OUR FOND HEARTS." NORMA.

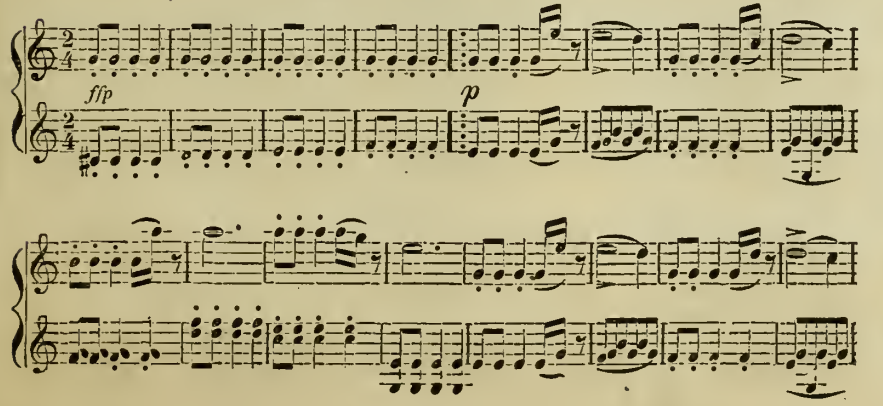


THE SOMNAMBULIST'S WALTZ.



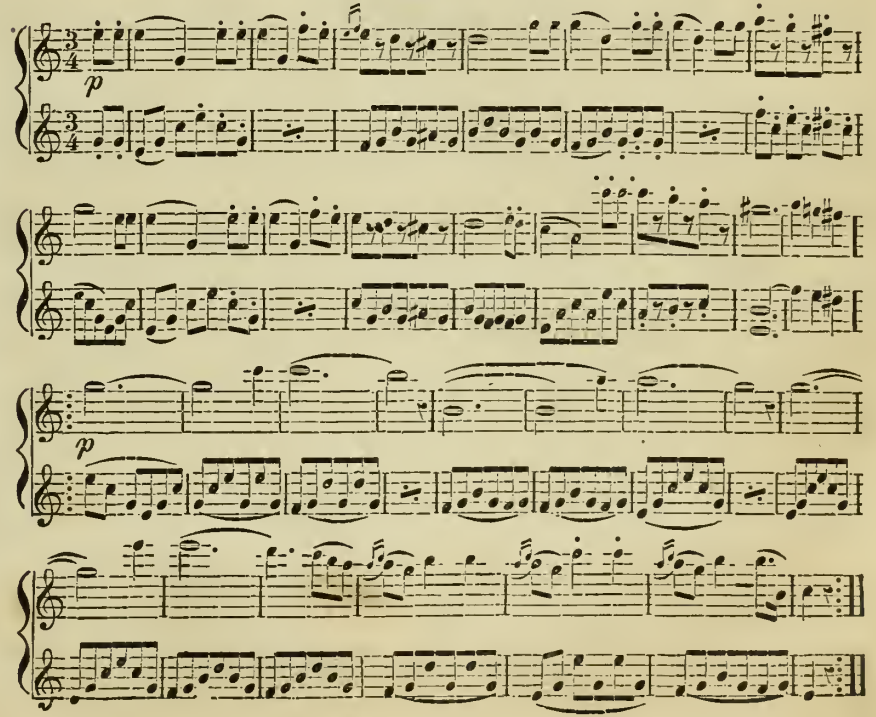
GIPSY WALTZ. No. 1.

LABITZKY.

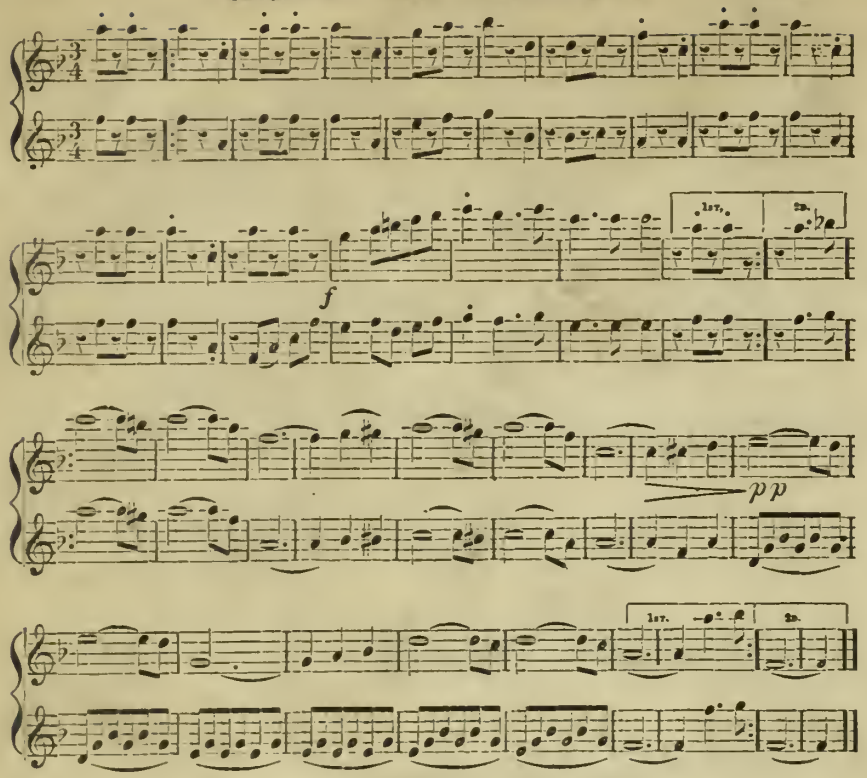


GIPSY WALTZ. No. 1. Concluded.

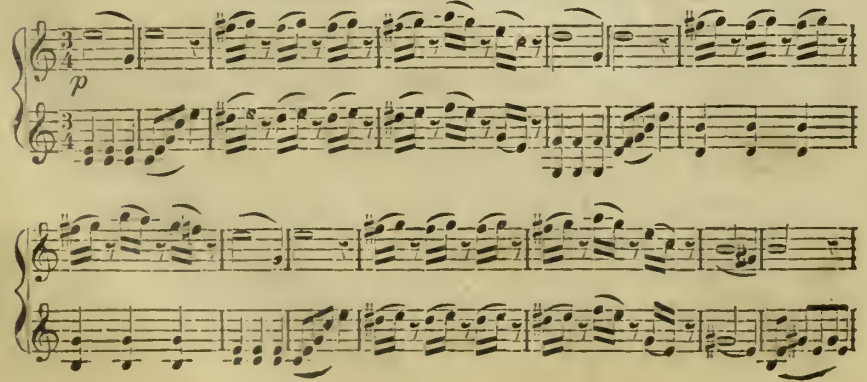
PHILOMEL WALTZ.



MORNING STAR WALTZ. No. 1. LANNER.



MORGENSTERN WALTZ. No. 2. LABITZKY.



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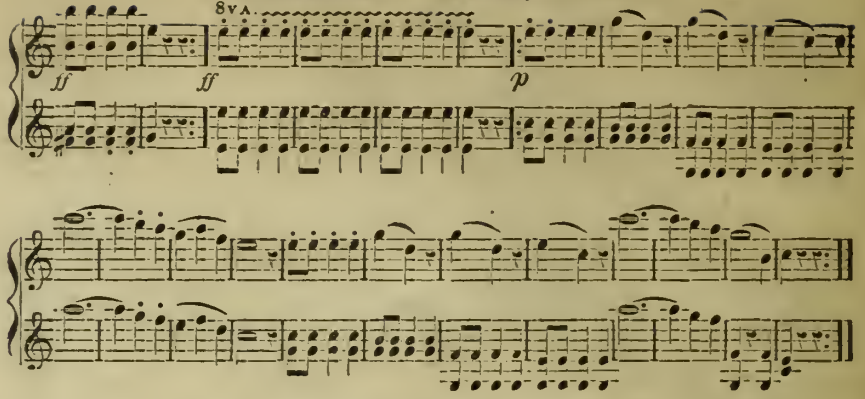
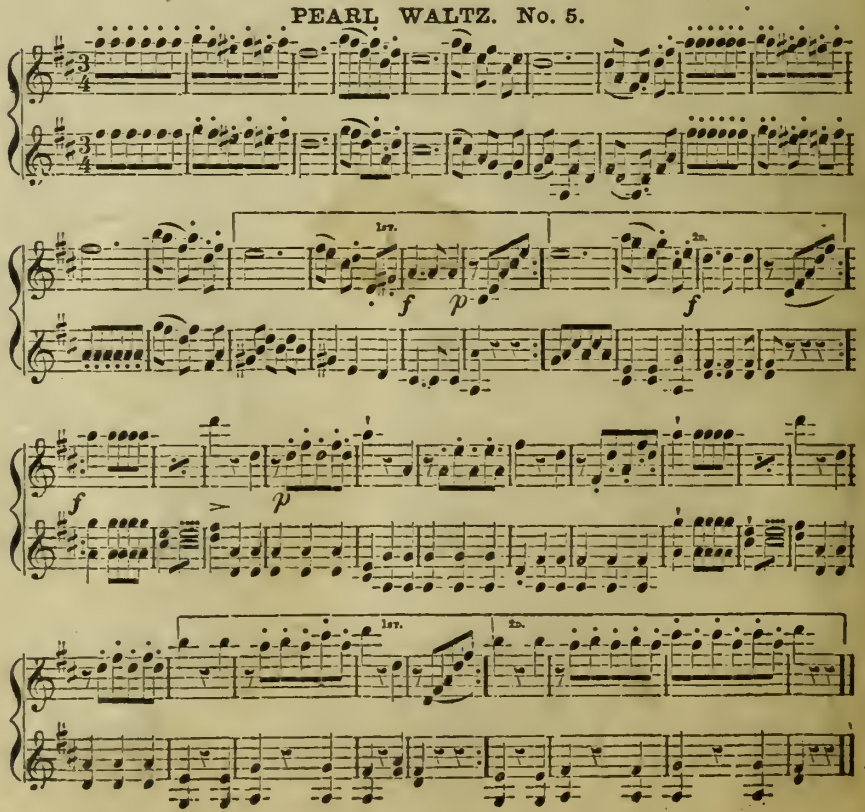


PEARL WALTZ. No. 5.



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FOR THE VIOLIN, FLUTE, CLARIONET, FIFE, CORNET, FLAGEOLET, &C.

BY ELIAS HOWE.

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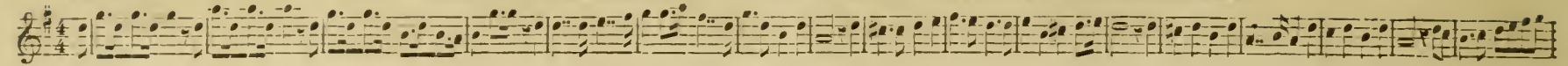
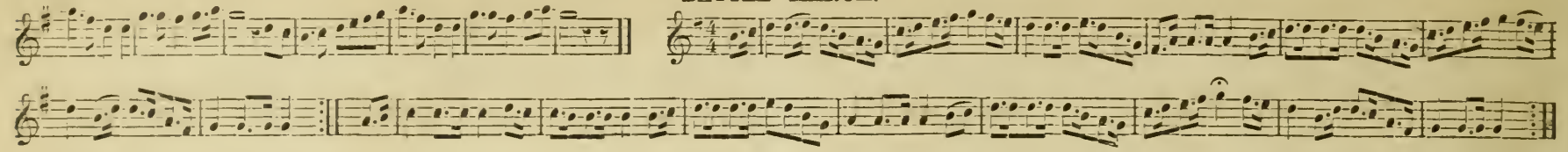
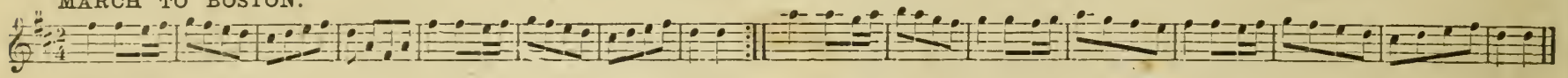
PARTANT POUR LA SYRIE. Composed by HORTENSE, the mother of Louis Napoleon, and at present adopted as the National Air of France.



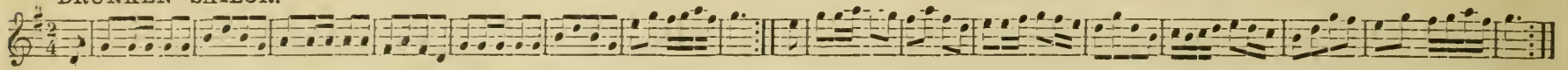
BATTLE MARCH.



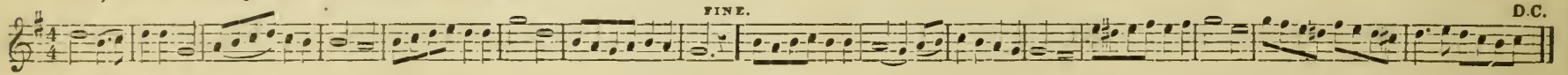
MARCH TO BOSTON.



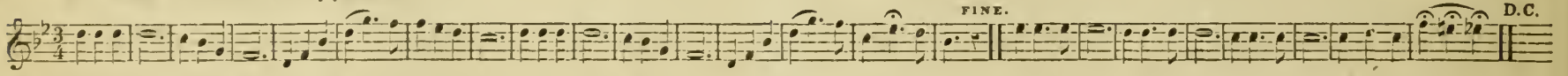
DRUNKEN SAILOR.



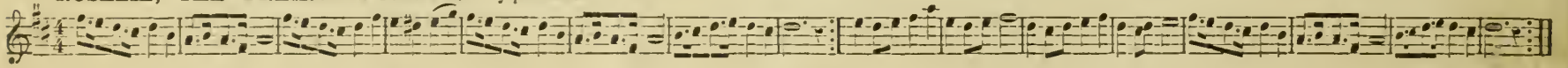
SEE, THE CONQUERING HERO COMES.



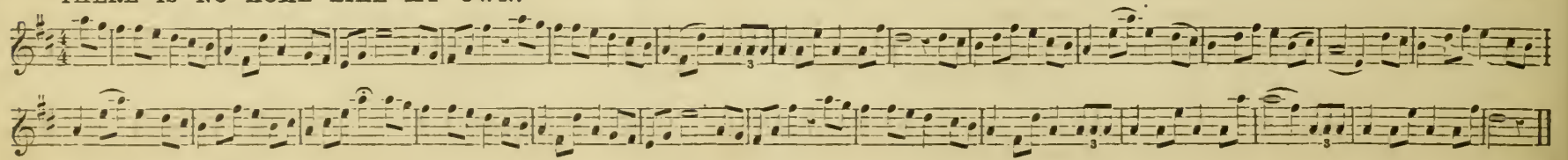
NO ONE TO LOVE. By permission.



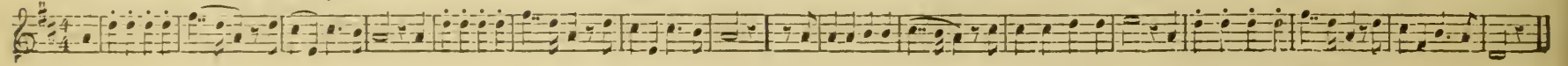
ROSALIE, THE PRAIRIE FLOWER. By permission.



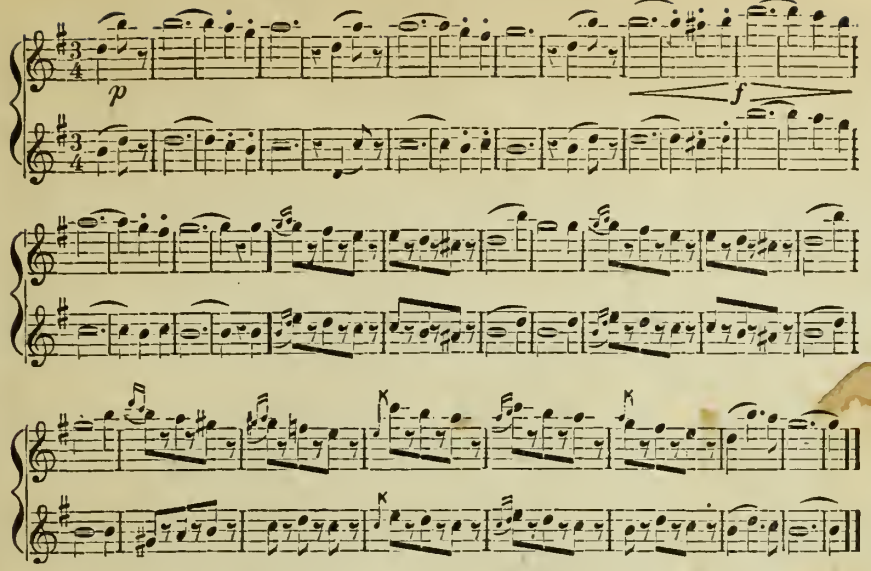
THERE IS NO HOME LIKE MY OWN.



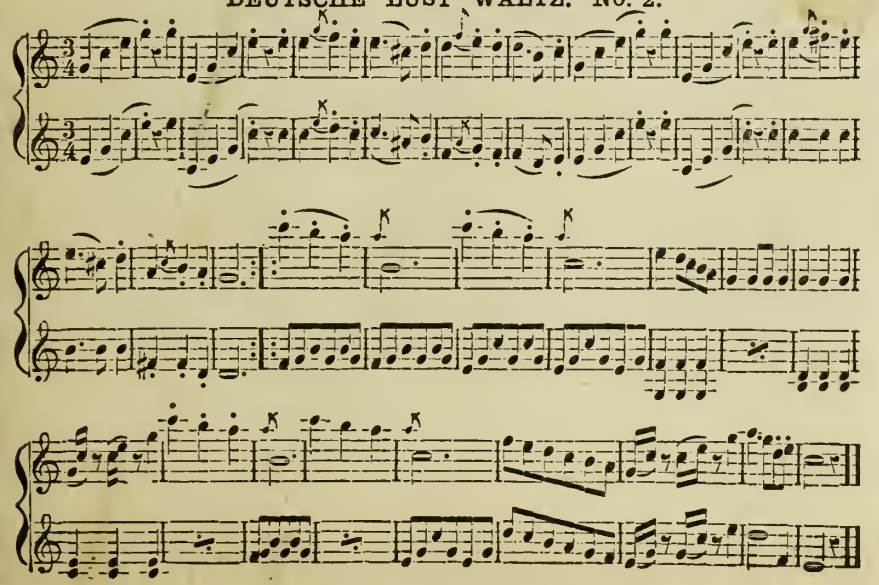
IL SUON DELL' ARPE.



DEUTSCHE LUST WALTZ. No. 1.

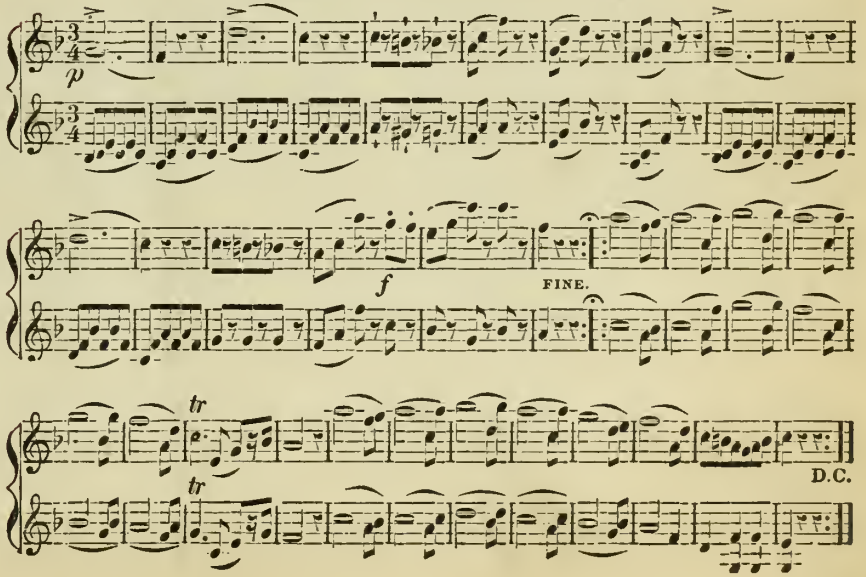


DEUTSCHE LUST WALTZ. No. 2.

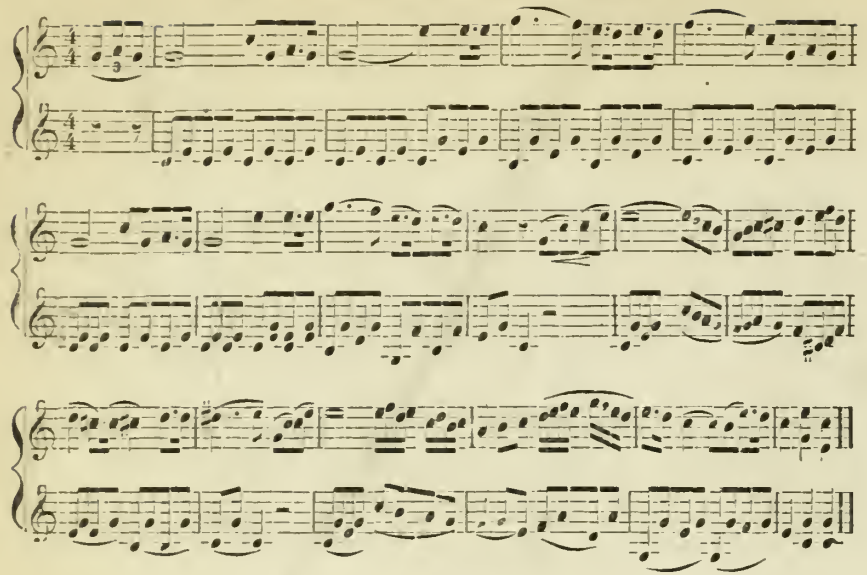


ELIZABETH WALTZ.

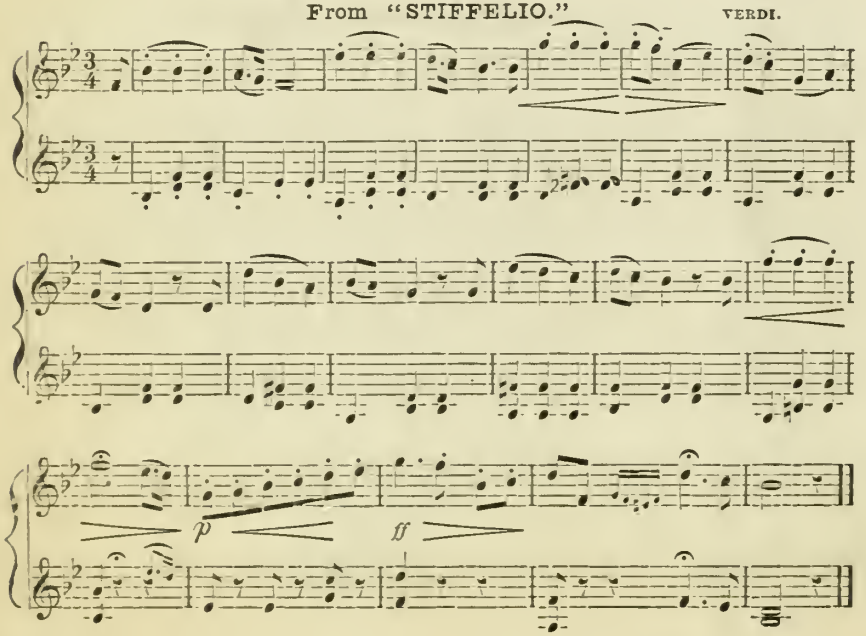
WANDERER'S FAREWELL WALTZ.



From "BEATRICE DI TENDA."



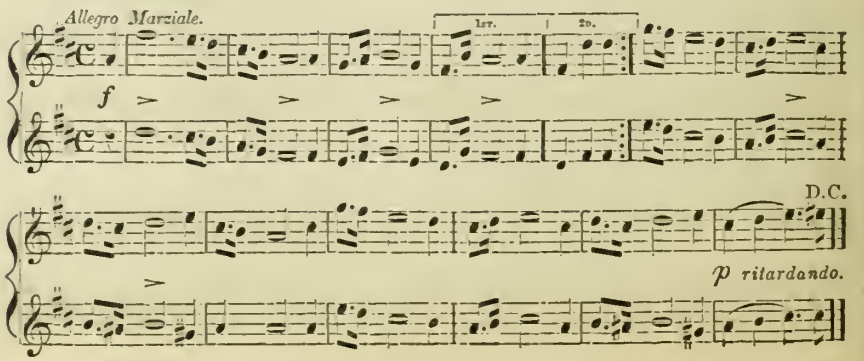
From "STIFFELIO." VERDI.



From "LA SONNAMBULA."

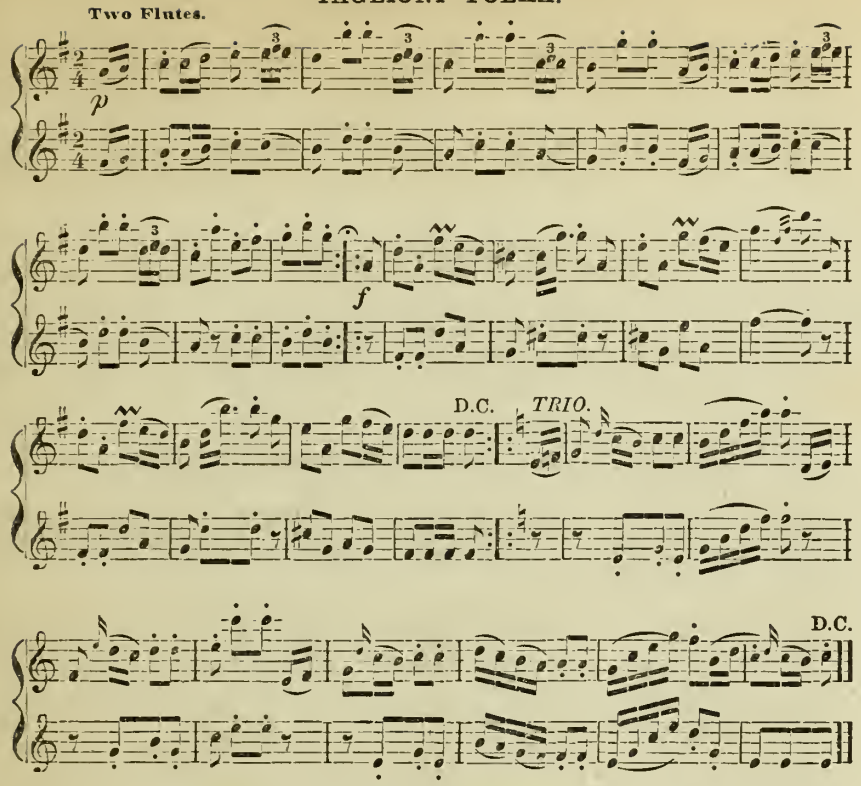
From "LUCIA DI LAMMERMOOR." DONIZETTI.

For two Flutes.



TAGLIONI POLKA.

Two Flutes.

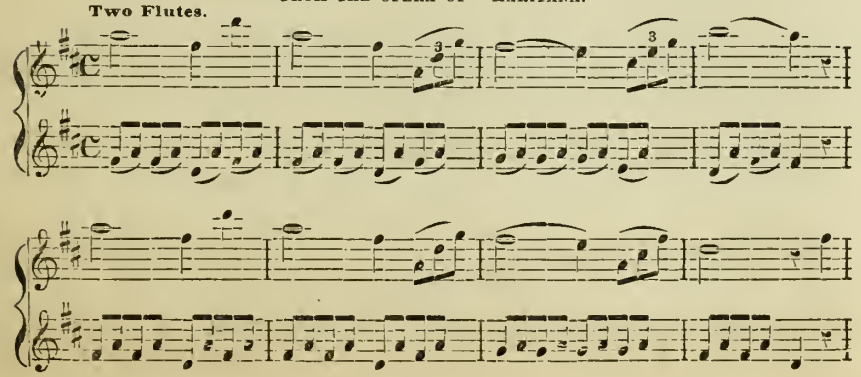


SCENES THAT ARE BRIGHTEST.

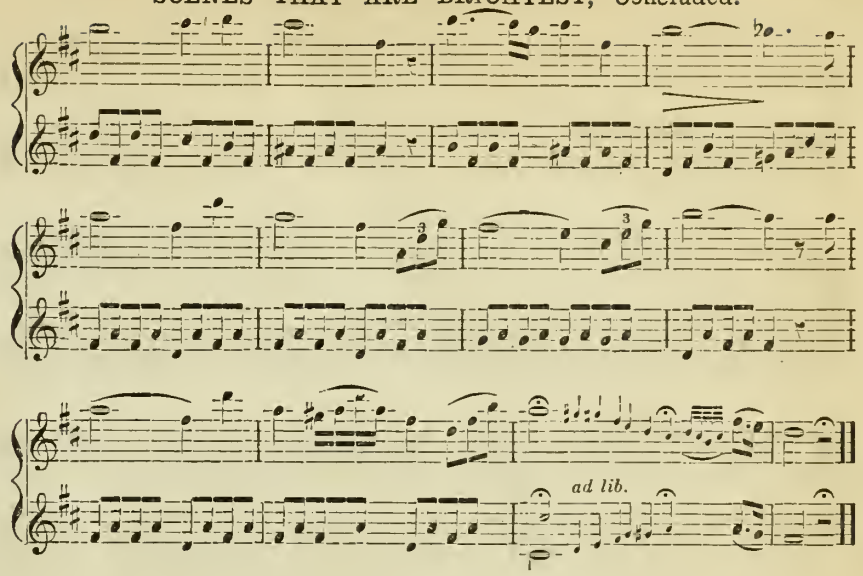
W. V. WALLACE.

FROM THE OPERA OF "MARITANA."

Two Flutes.



SCENES THAT ARE BRICHTEST, Concluded.

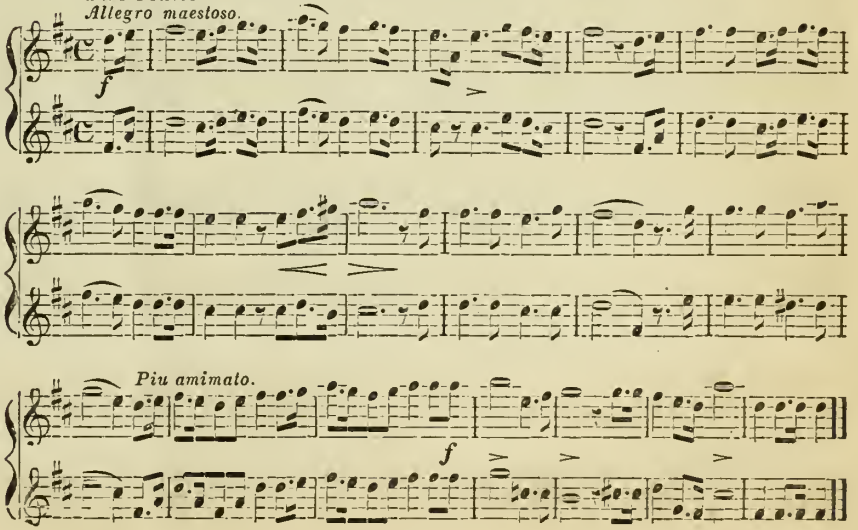


"MOURIR POUR LA PATRIE!"

The GIRONDIN'S HYMN as sung in Paris at the Revolution of 1848.

Two Flutes

Allegro maestoso.



AH! NO, YOU'LL NOT FORGET ME. E. J. LODER.

Two Flutes.

p

Andante con espressione.

Sempre pp.

od lib.

From "LUCREZIA BORGIA." DONIZETTI.

Two Flutes.

Moderato.

ten.

ten.

Più vivo.

From "LUCREZIA BORGIA," Concluded.

Stringendo.

From "LUCREZIA BORGIA." DONIZETTI.

Two Flutes.

p

Allegretto grazioso.

Cres.

p

f

p

Cres.

f

p

Cres.

f

CAVATINA DE CARAFFA.

Two Flutes.

Allegretto.

p

f

From "ERNANI."

G. VERDI.

Two Flutes.

Andante.

From "ERNANI," Concluded.

f

p

p

pp

MARCH IN THE OPERA OF OTELLO.

ROSSINI.

Two Flutes.

p ma marcato.

dim.

sf

f

p dolce.

f

sf

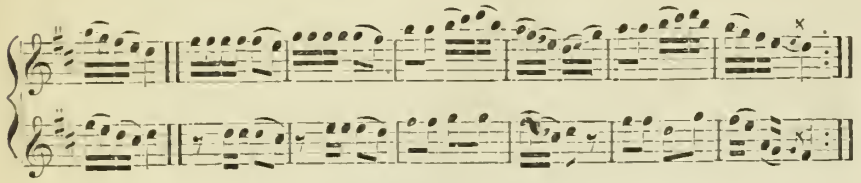
p

sf

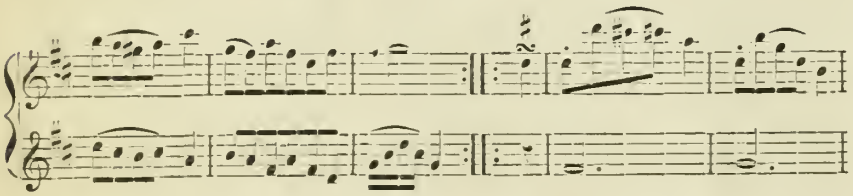
cres

f

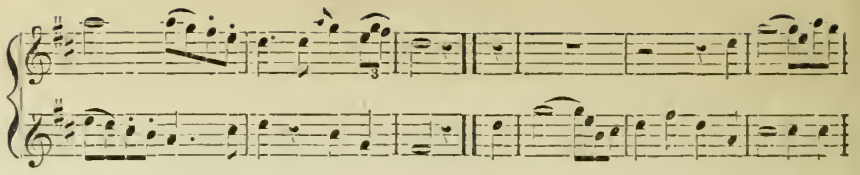
AIR from the "HAUNTED TOWER."



AUSTRIAN WALTZ.

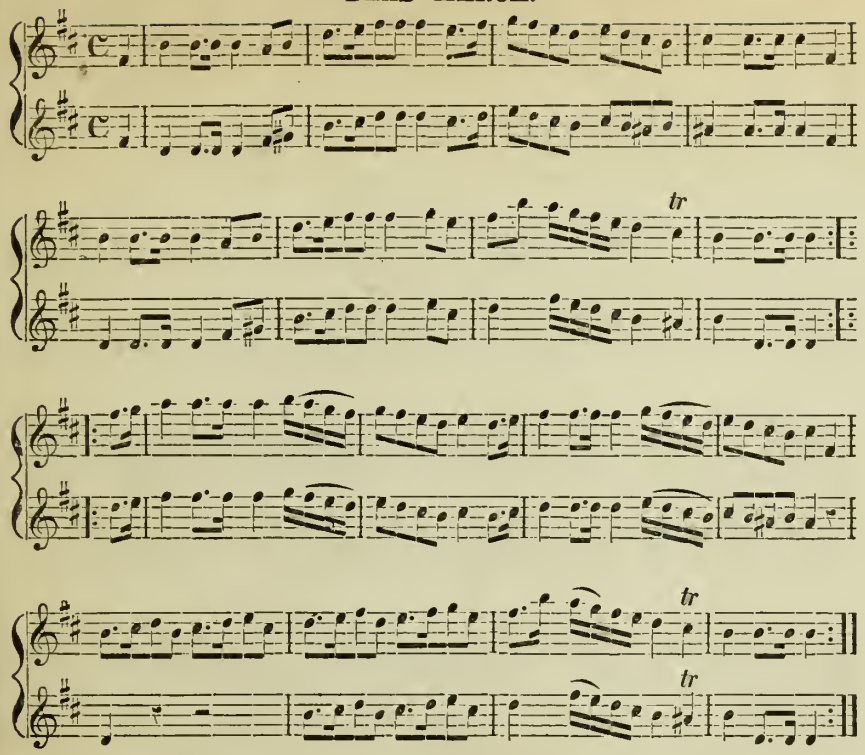


TU VEDRAI.

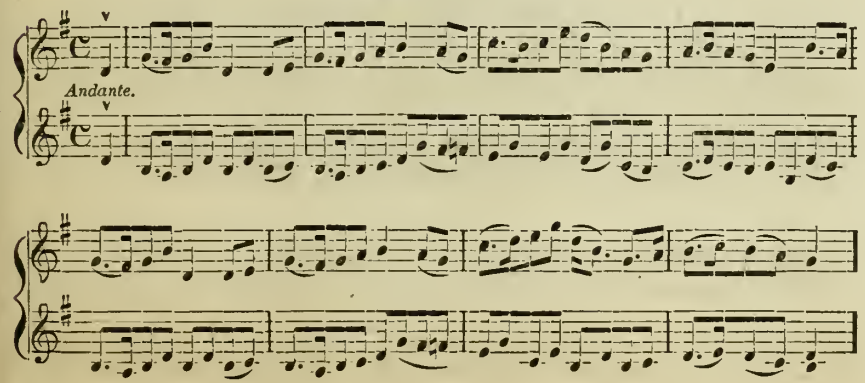


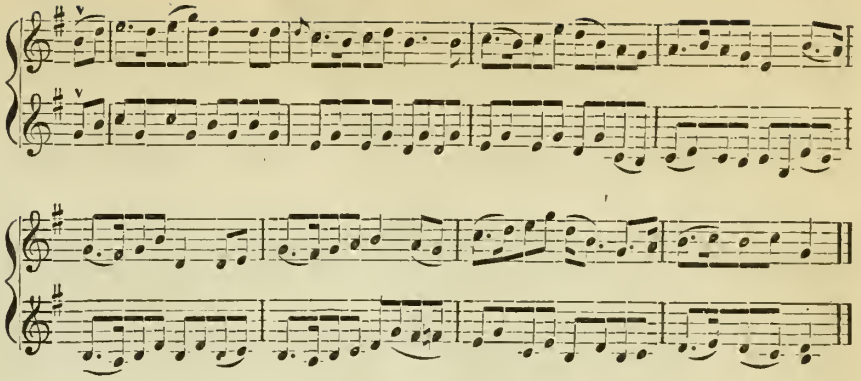
DI TANTI PALPITI.

DEAD MARCH.



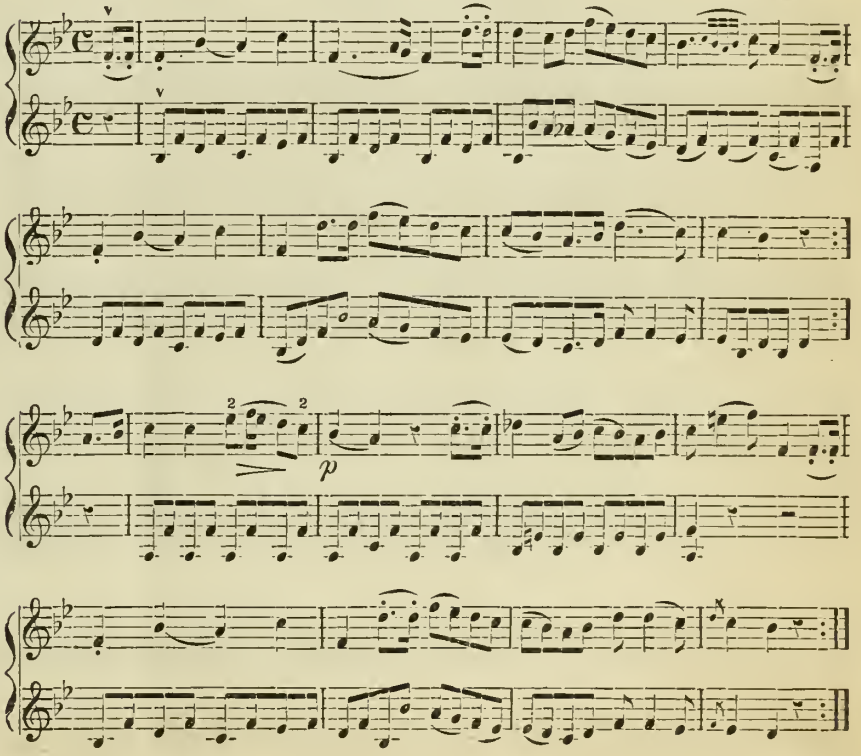
CASTLES IN THE AIR.



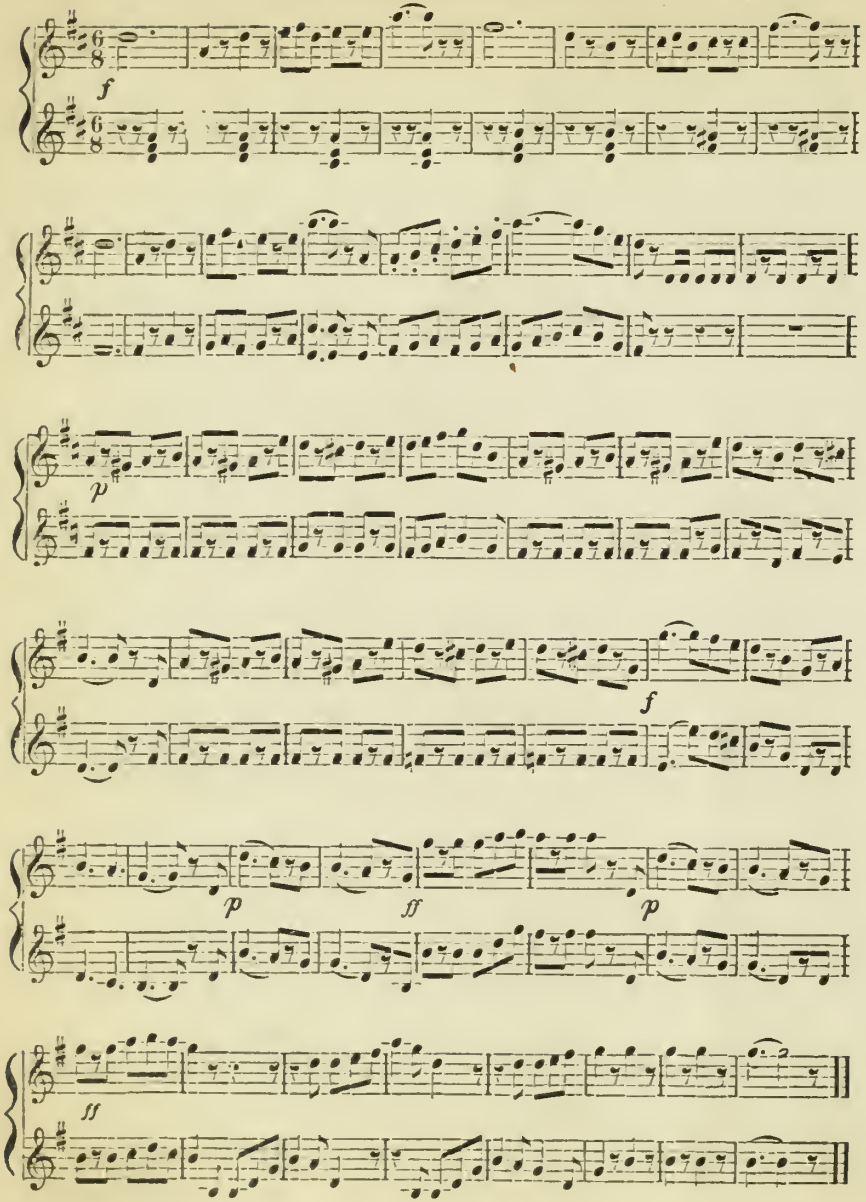


DEH CON TE.

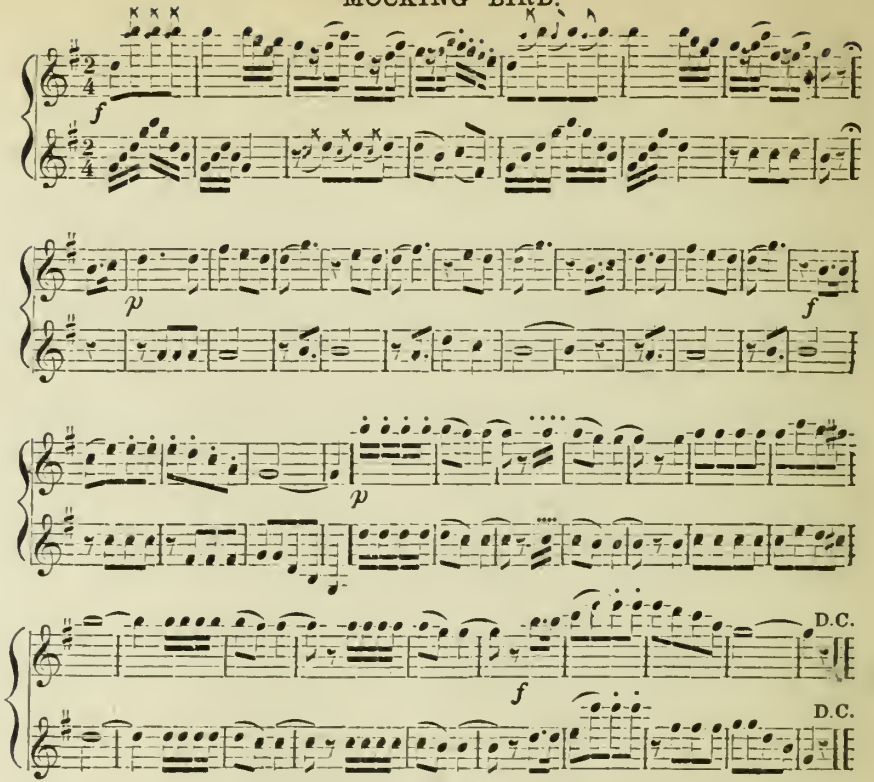
From Norma.



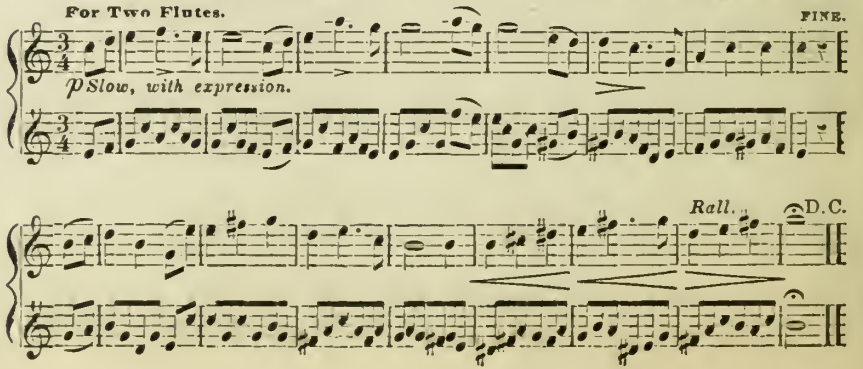
SOLDIERS' CHORUS. FROM FAUST.



MOCKING BIRD.

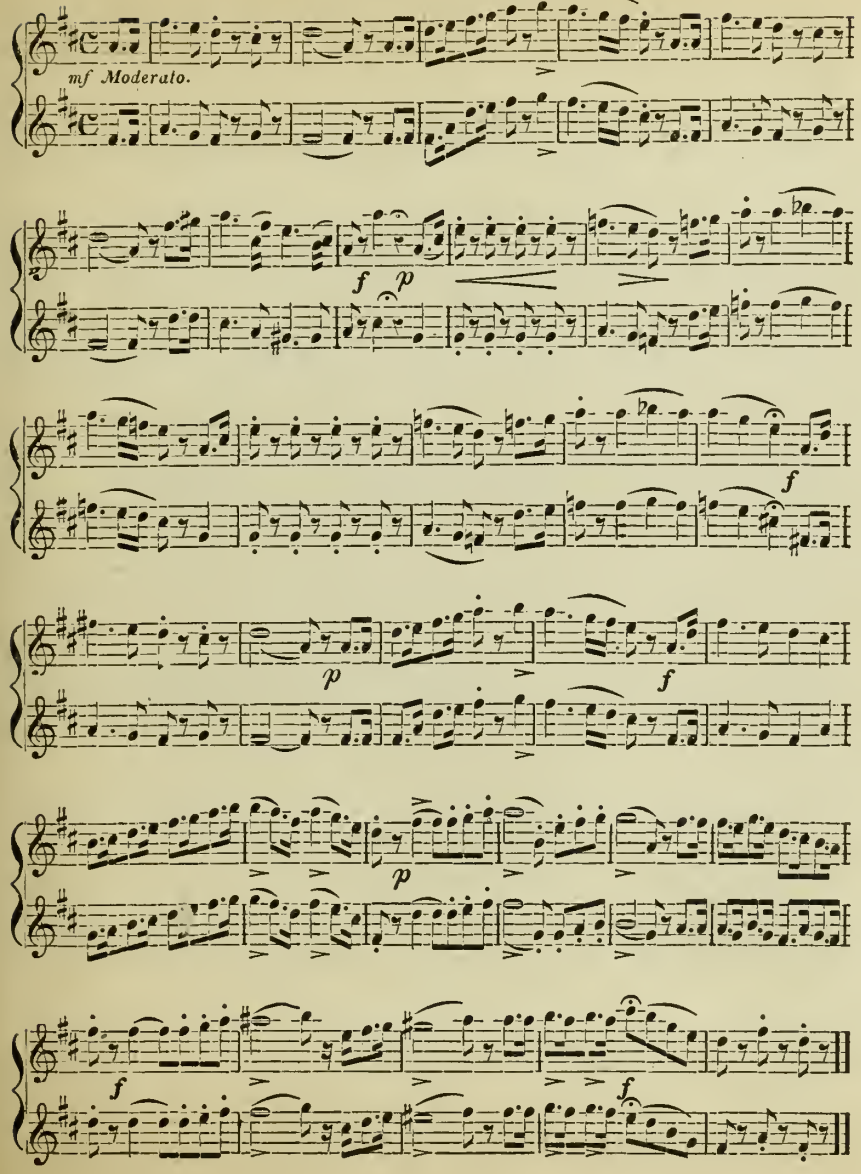


KATHLEEN IS GONE. Irish Ballad. WALTER MAYNARD.

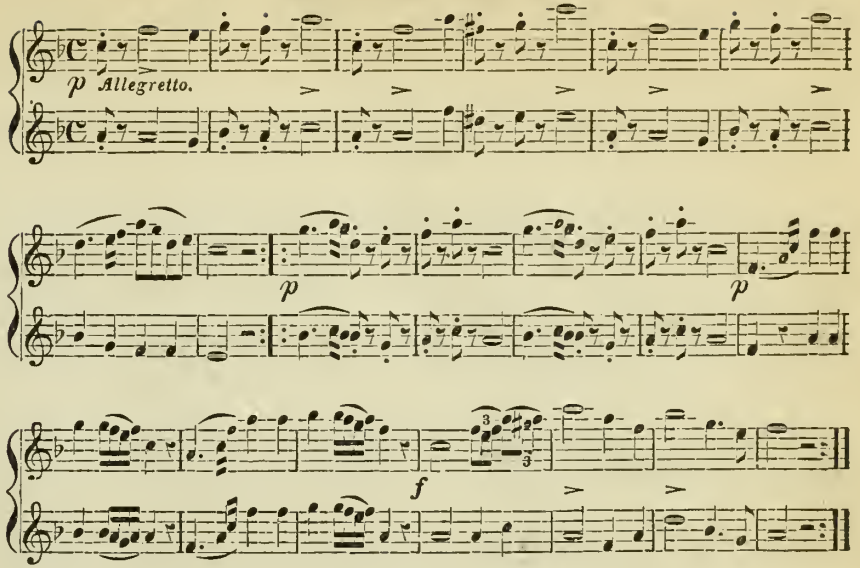


AIR FROM THE OPERA PARISINA. G. DONIZETTI.

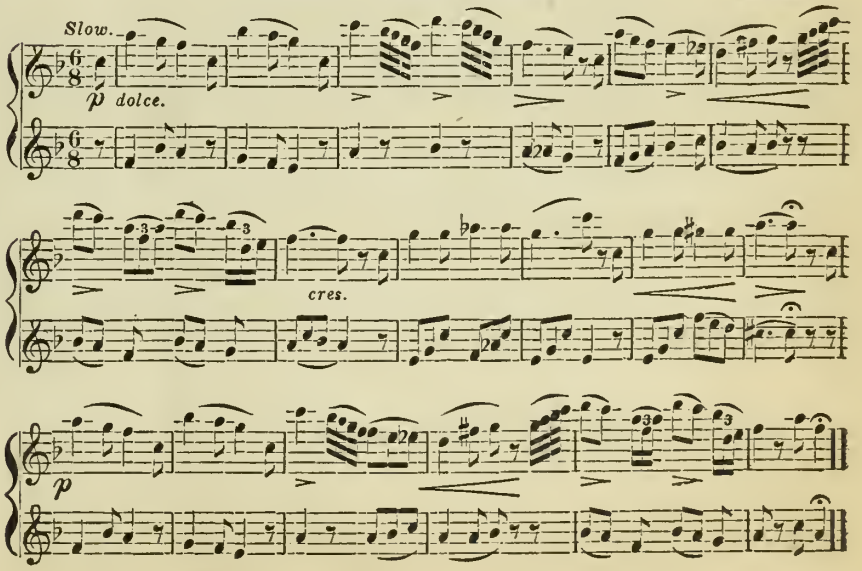
"DALL' ERIDANO SI STENDE."



AIR FROM THE OPERA ZELMIRA. ROSSINI.

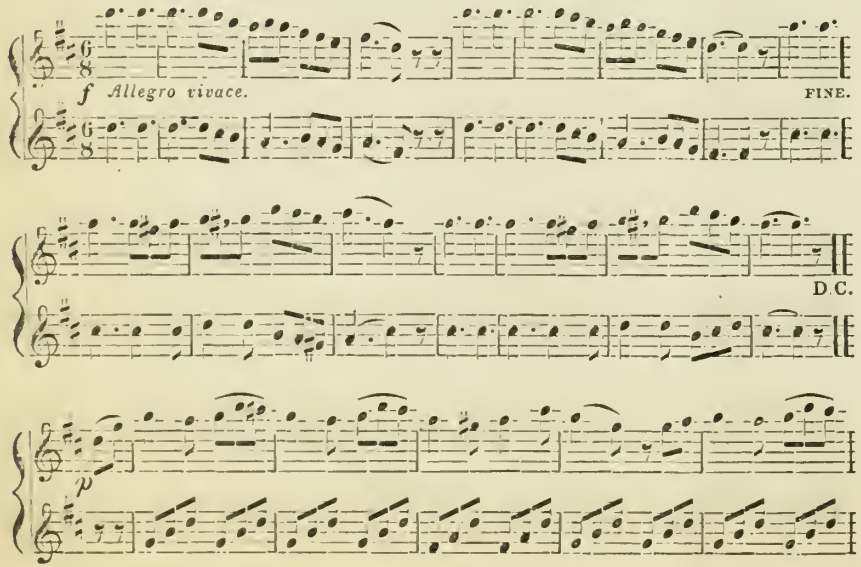


AIR. FROM THE OPERA OTELLO. ROSSINI.

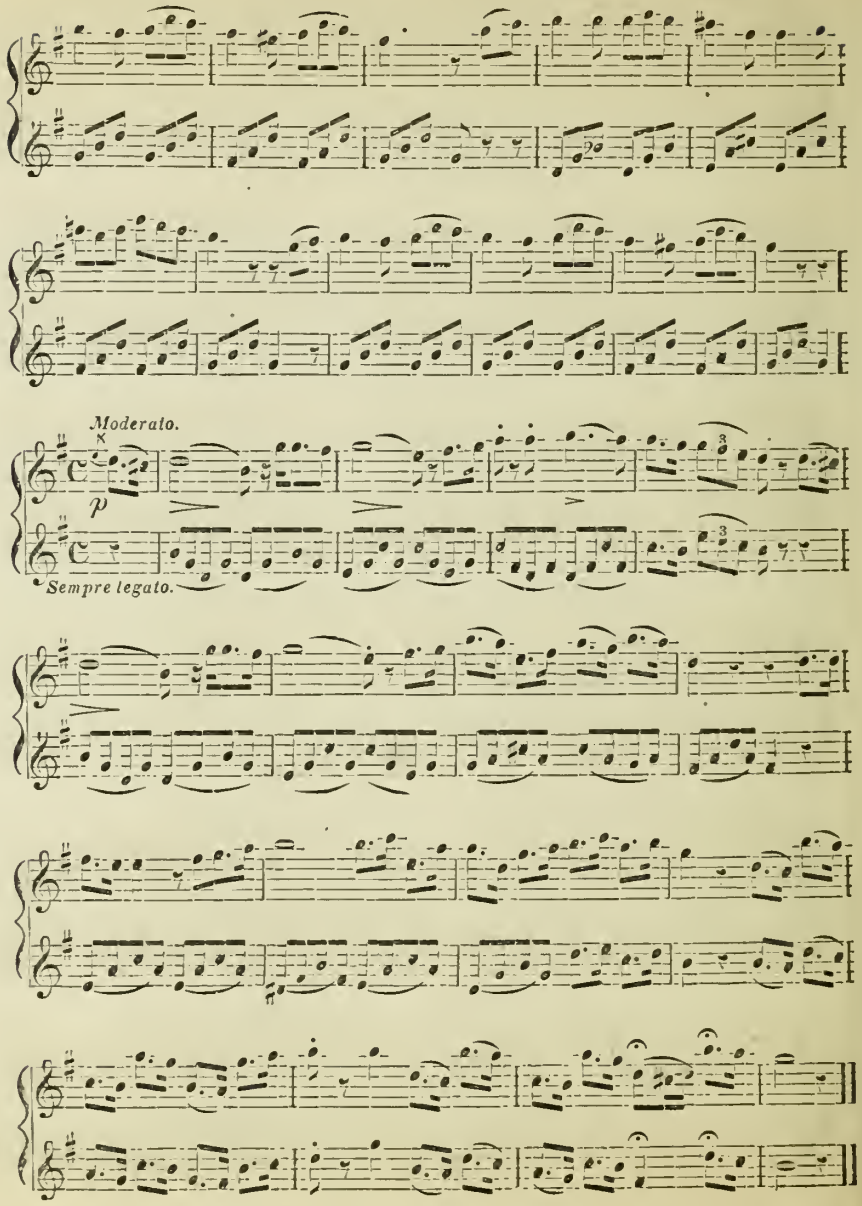


THE ADA POLKA.

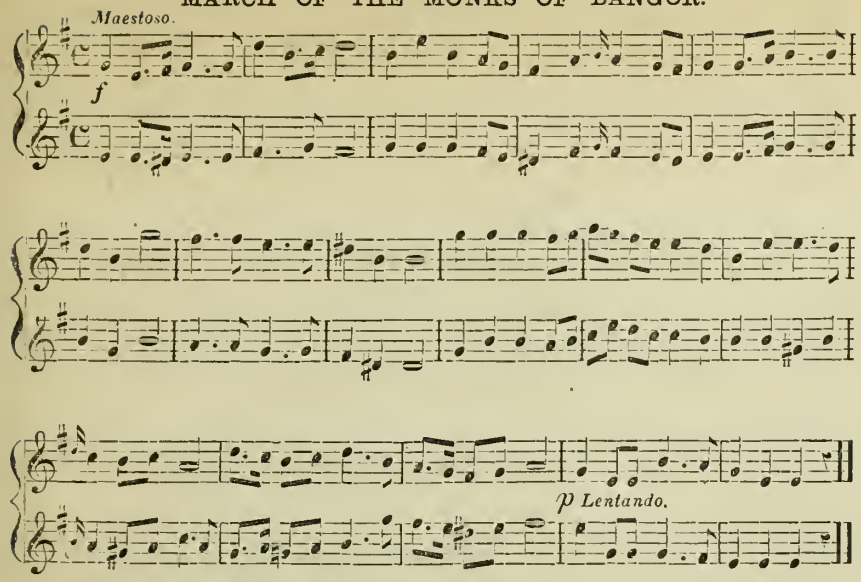
SCENE FROM THE OPERA LA SOMNAMBULA. BELLINI.



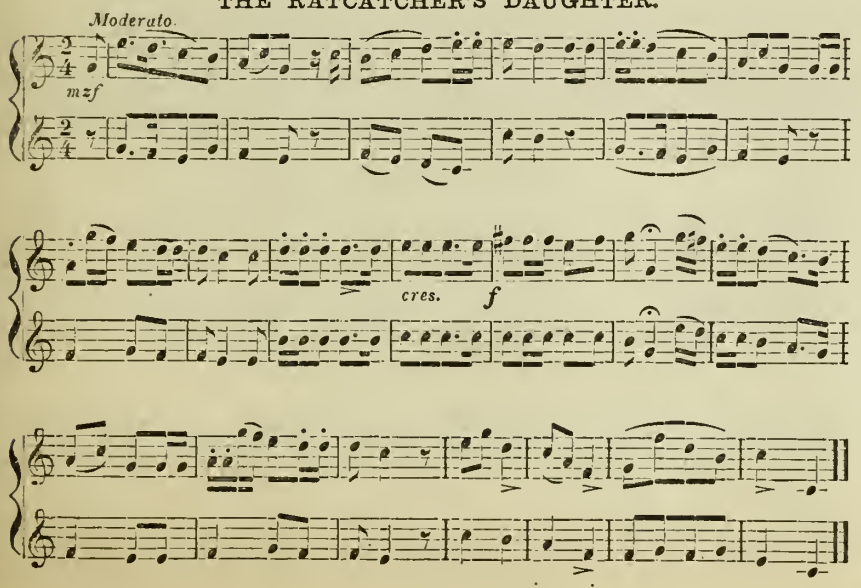
SCENE FROM THE OPERA LA SOMNAMBULA, Concluded.



MARCH OF THE MONKS OF BANGOR.

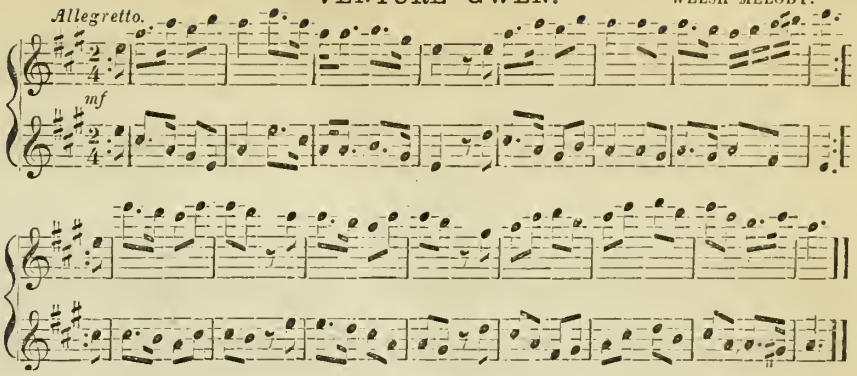


THE RATCATCHER'S DAUGHTER.



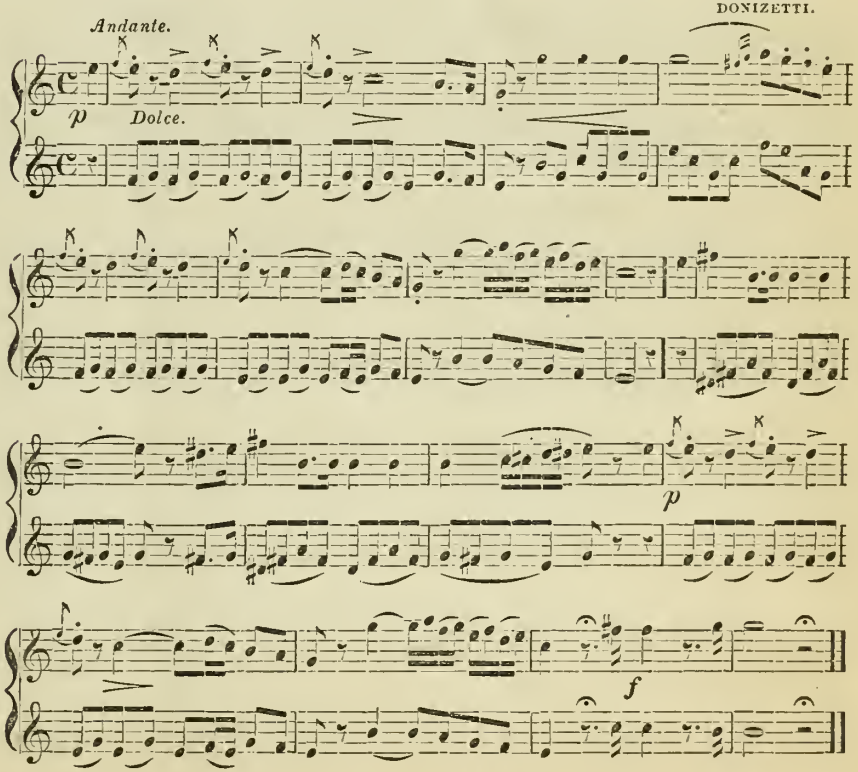
VENTURE GWEN.

WELSH MELODY.

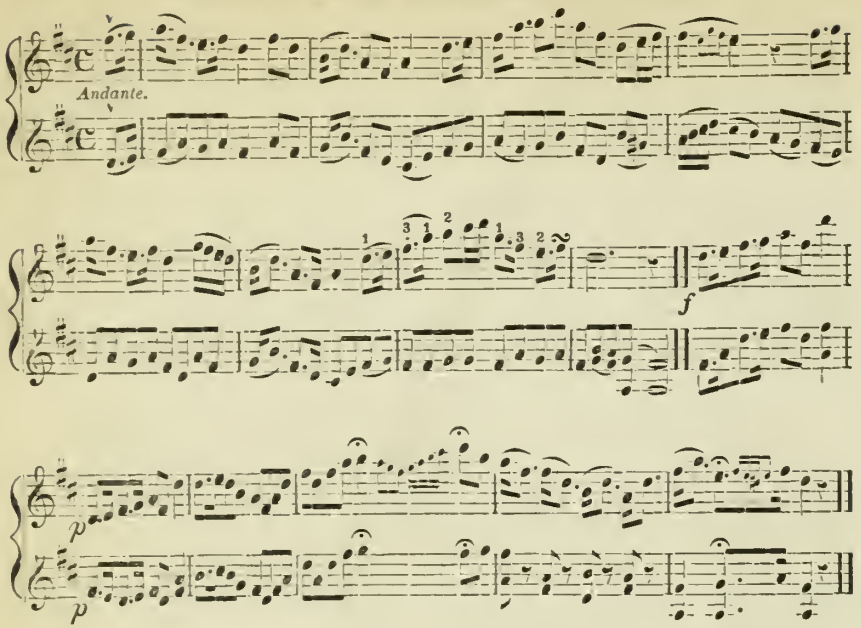


SELECTION FROM THE OPERA L'ELISIRE D'AMORE.

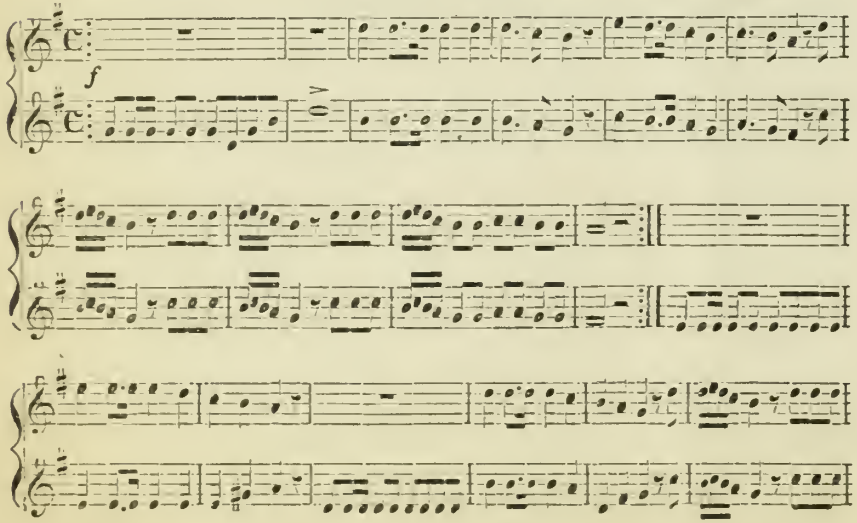
DONIZETTI.



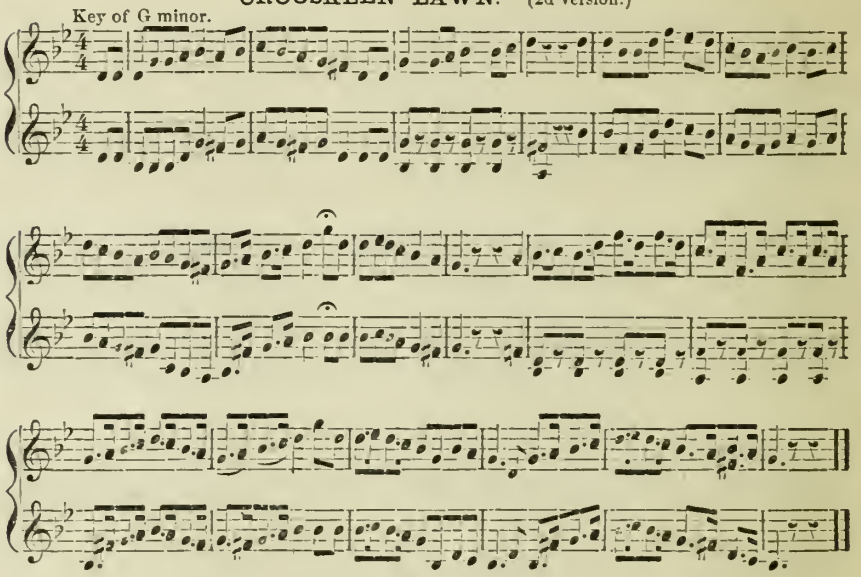
WITHIN A MILE OF EDINBURGH TOWN.



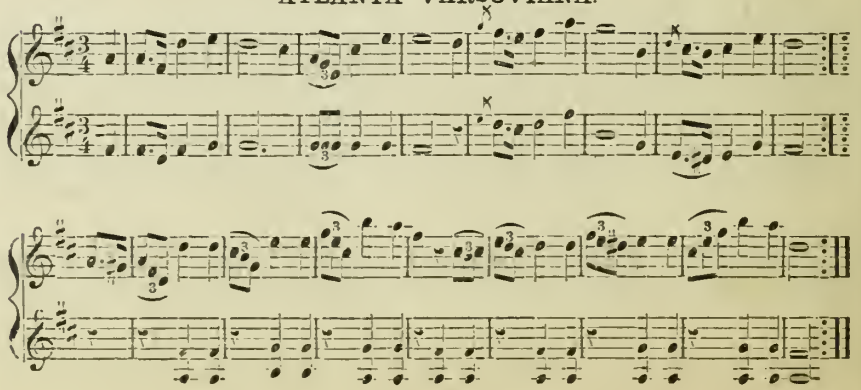
PATRIOTIC MARCH. Pucitta.



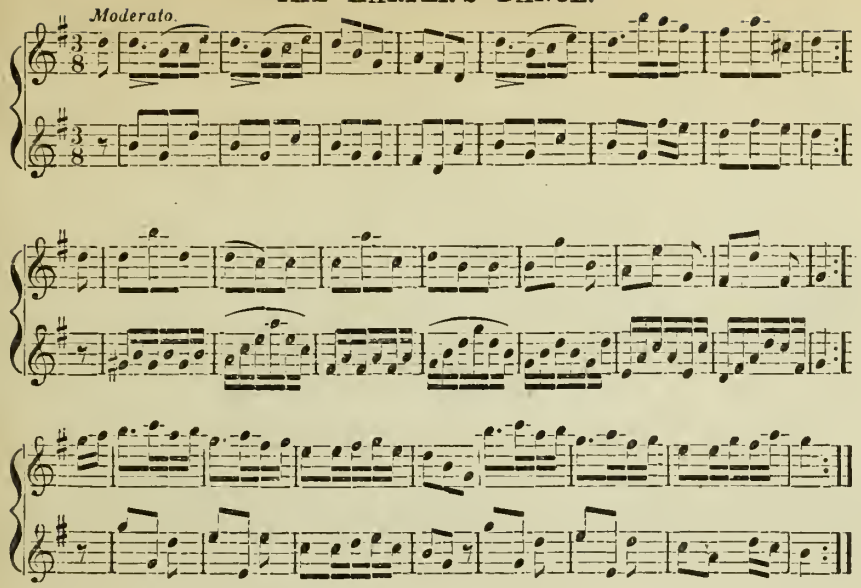
CROOSKEEN LAWN. (2d version.)



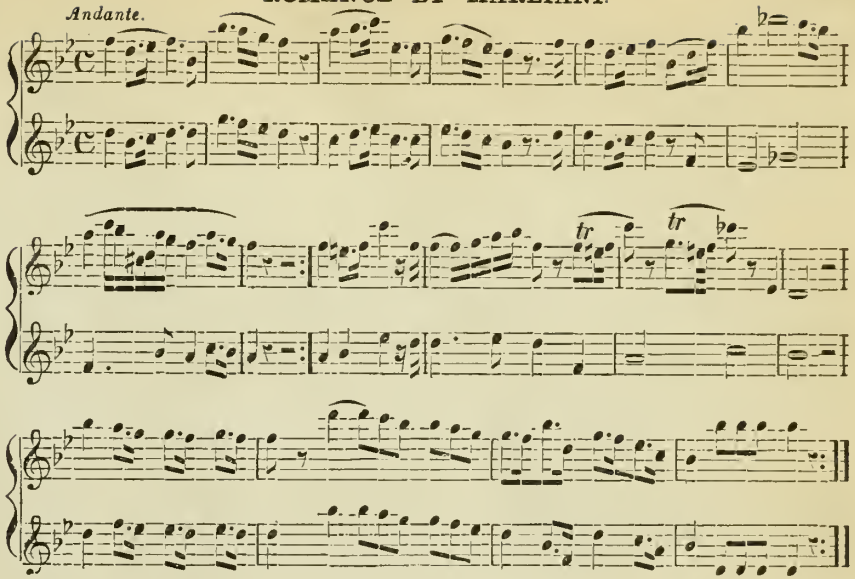
ATLANTA VARSOVIANA.



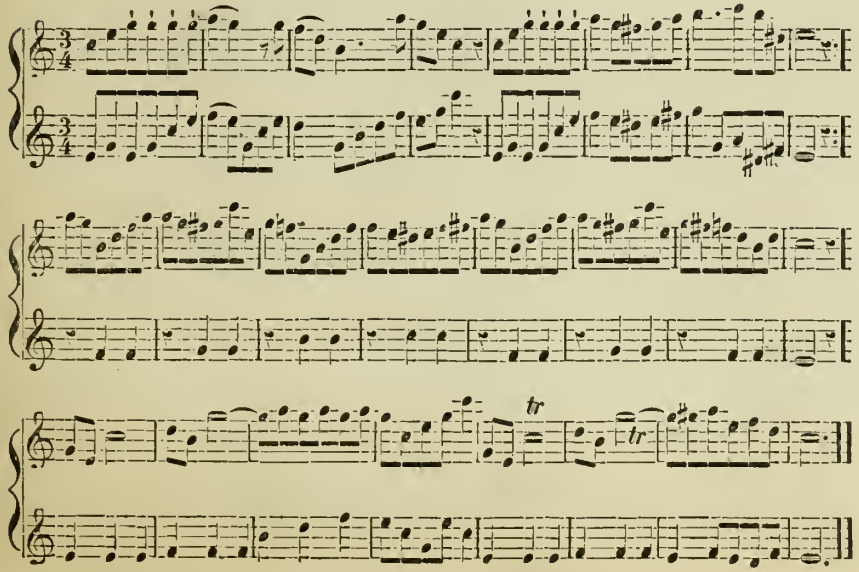
THE HARPER'S DANCE.



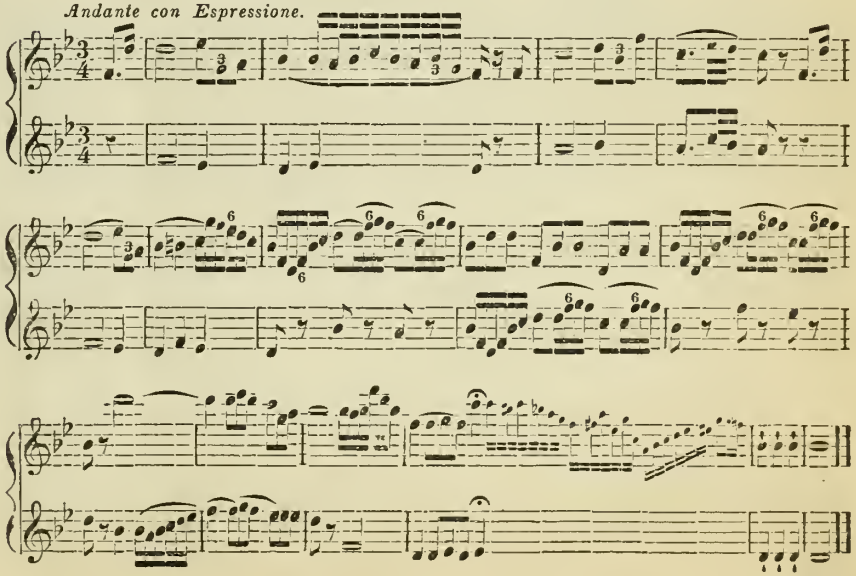
ROMANCE BY MARLIANI.



FAVORITE SWISS MELODY.

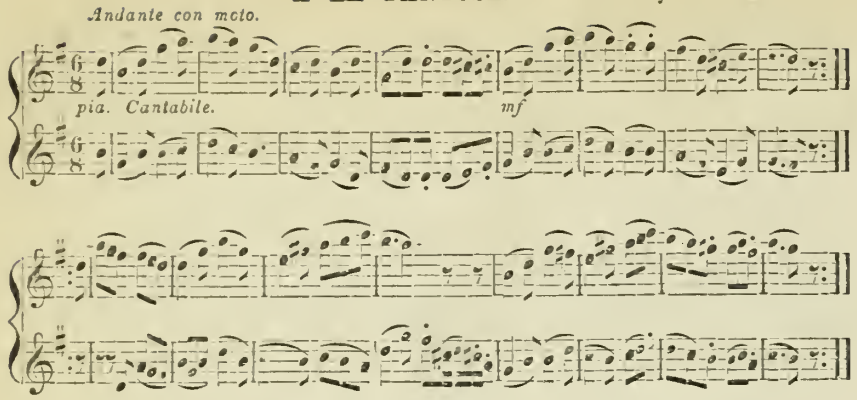


AIR FROM LA GAZZA LADRA. ROSSINI.



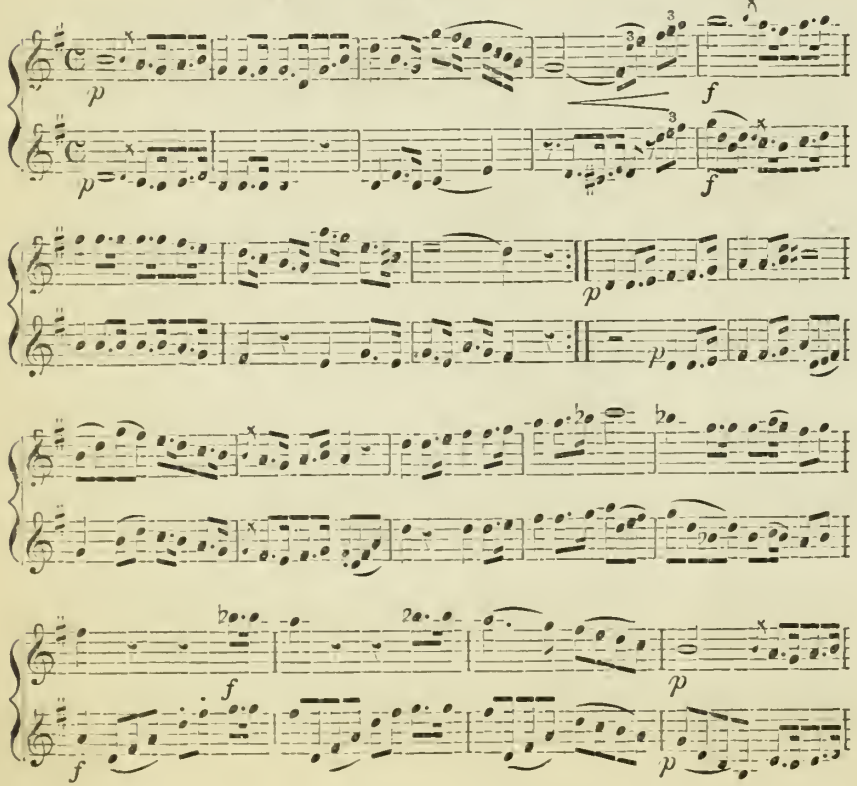
A LA PANTOSE.

Arr. by Geo. Rimbach.

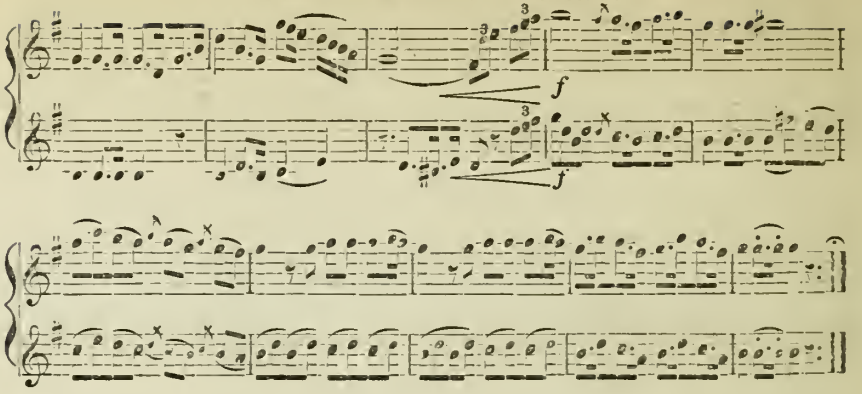


CAMELLIA MARCH.

Arr. by Geo Rimbach.

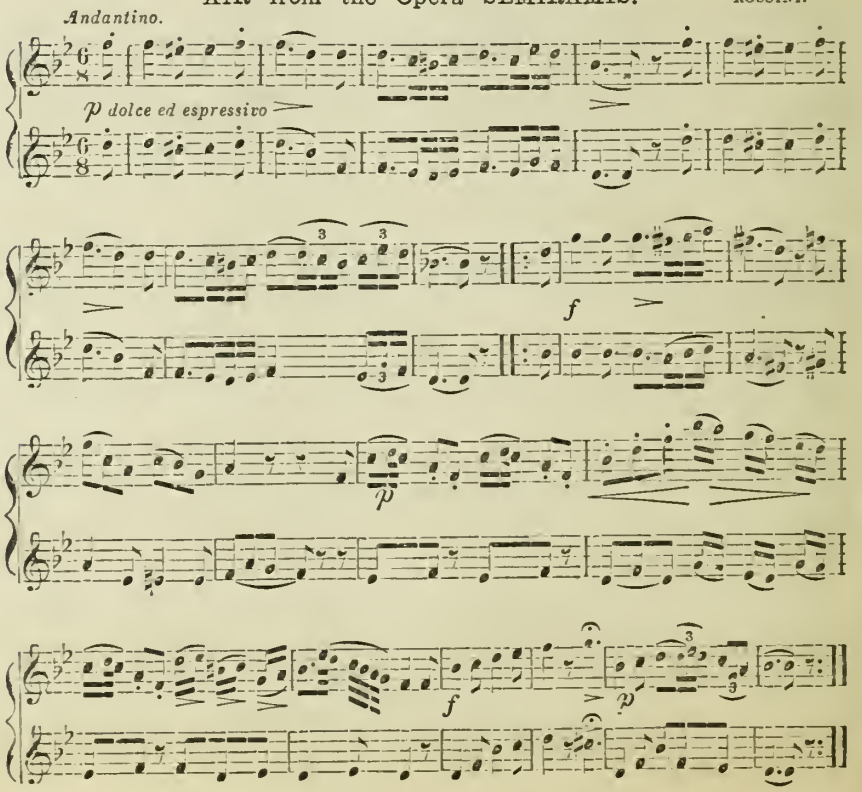


CAMELLIA MARCH.. Concluded.

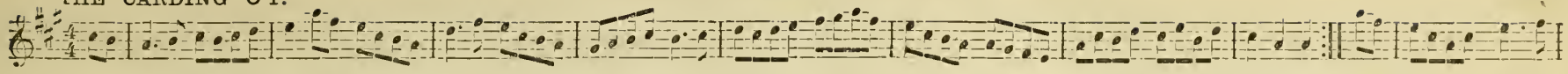


AIR from the Opera SEMIRAMIS.

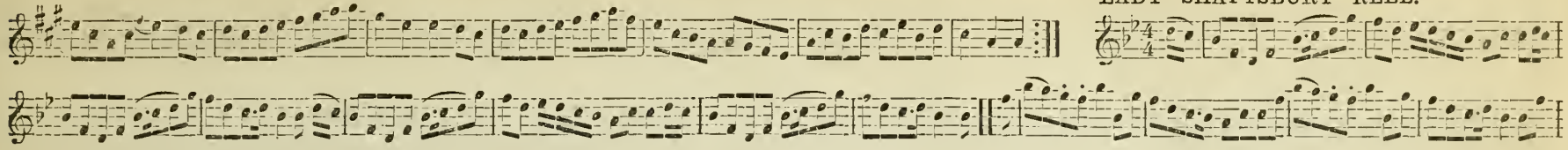
Rossini.



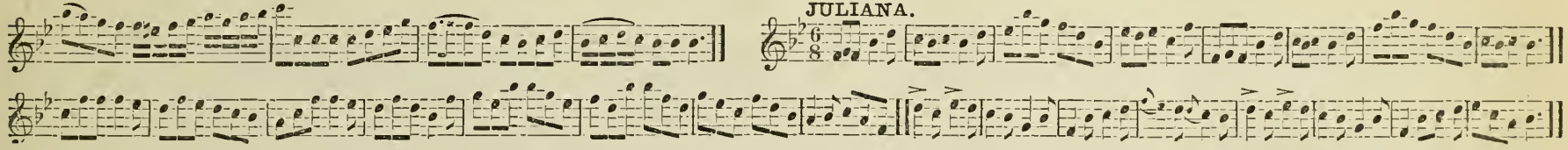
THE CARDING O'T.



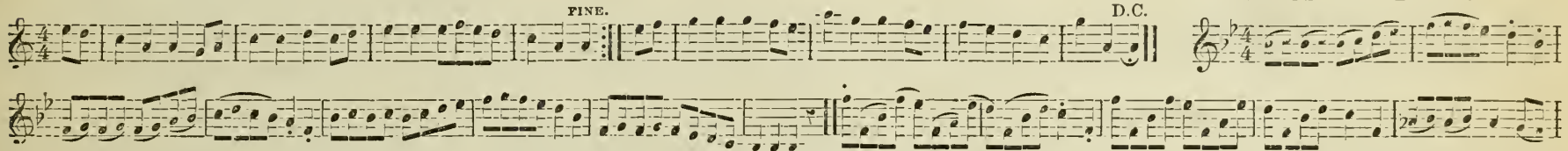
LADY SHAFTSBURY REEL.



JULIANA.

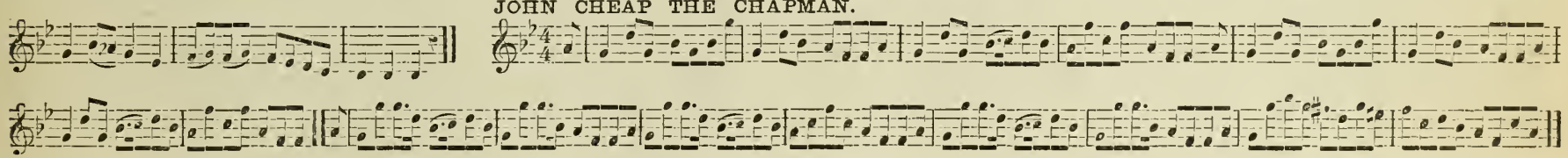


BURNS' FAREWELL TO AYRSHIRE.

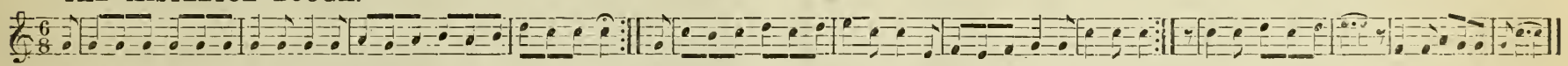


NEW CUSHION DANCE.

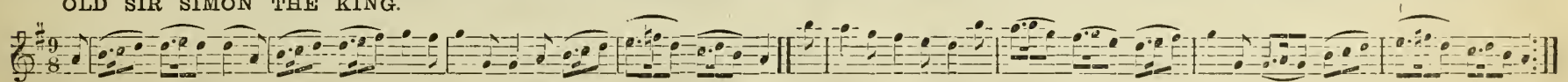
JOHN CHEAP THE CHAPMAN.



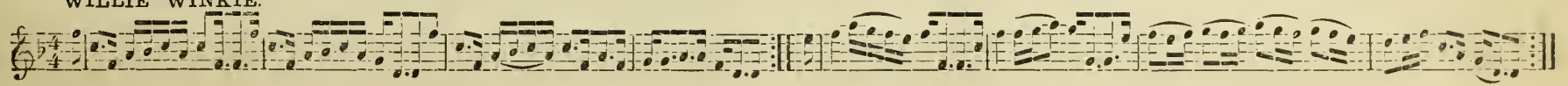
THE MISTLETOE BOUGH.



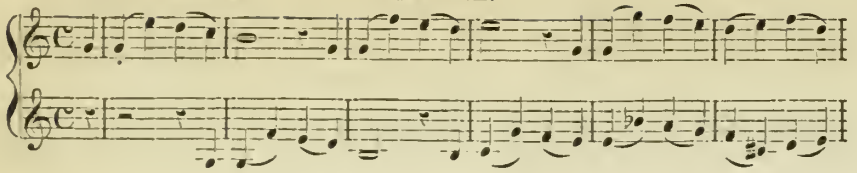
OLD SIR SIMON THE KING.

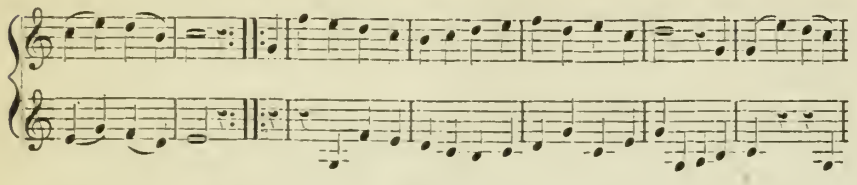


WILLIE WINKIE.



No. 1. *Andantino.* ROMANZA.





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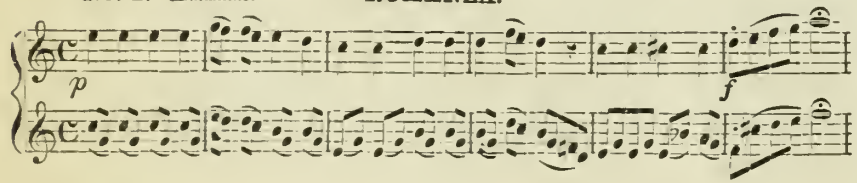
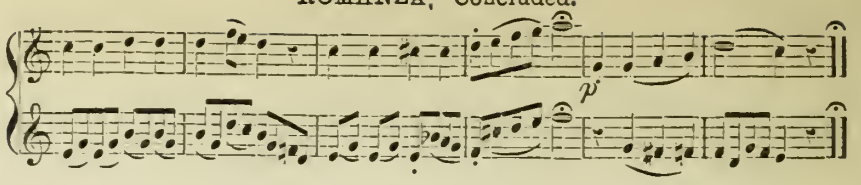


ROMANZA, Concluded.



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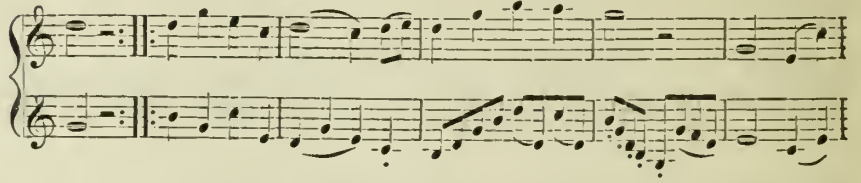

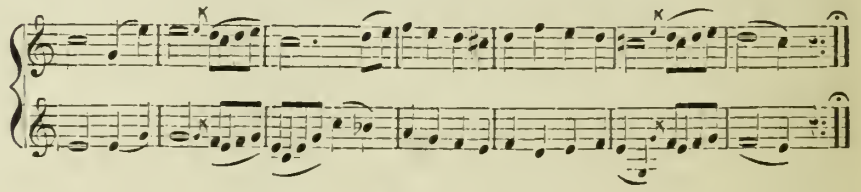

Allegro. MINUETTO.

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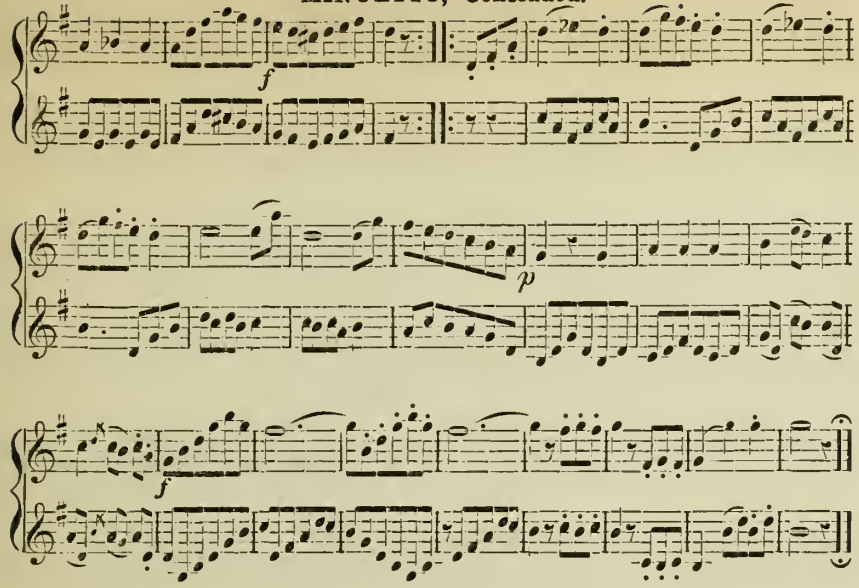

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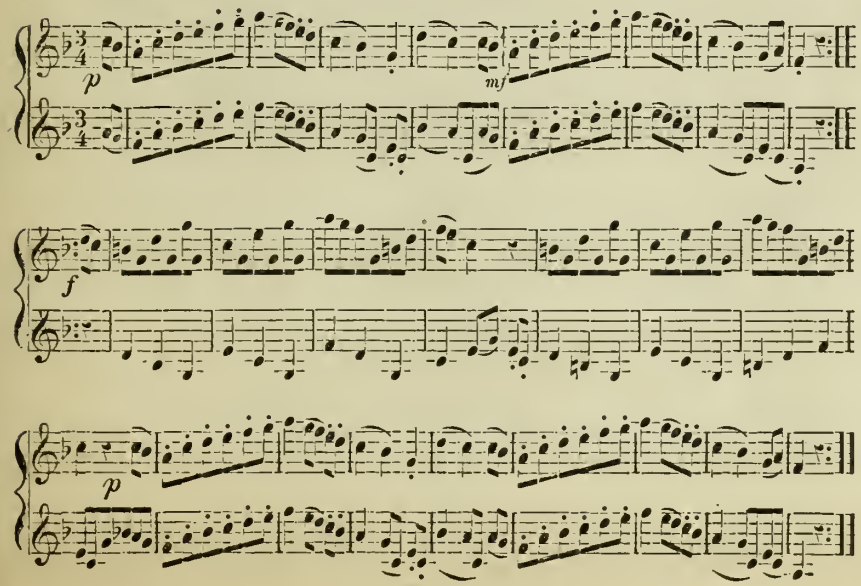
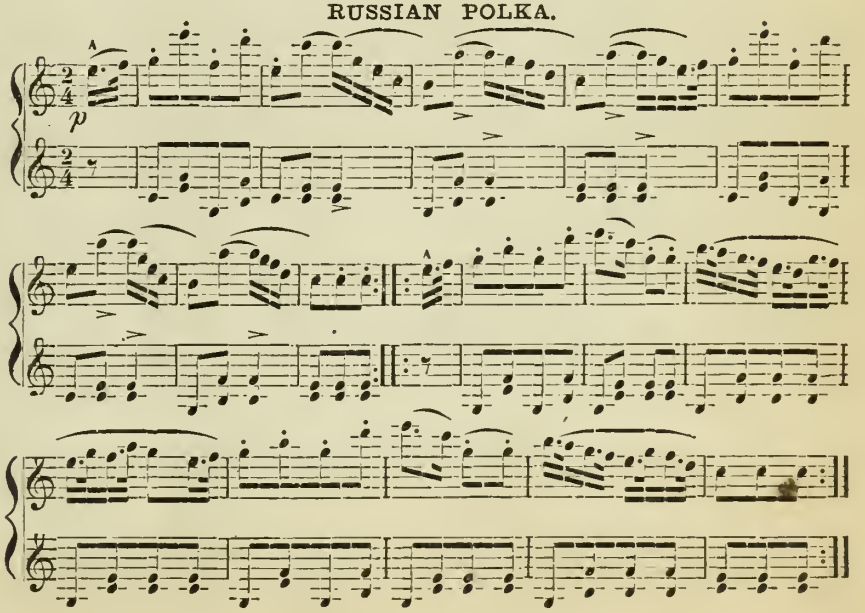
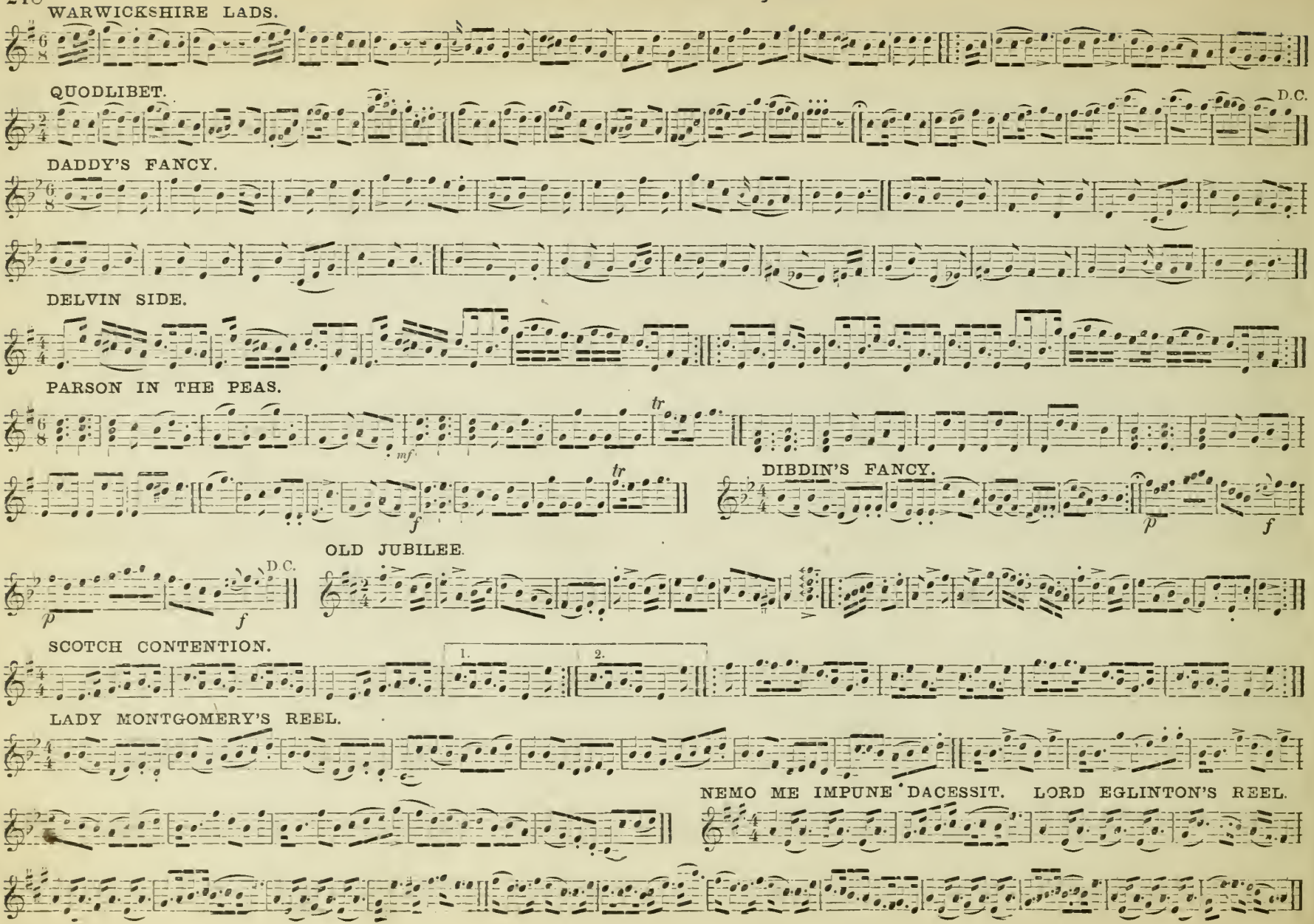


SWISS MELODY.

RUSSIAN POLKA.




WARWICKSHIRE LADS.
QUODLIBET.
D.C.
DADDY'S FANCY.
DELVIN SIDE.
PARSON IN THE PEAS.
mf
tr
f
DIBDIN'S FANCY.
p
f
D.C.
OLD JUBILEE.
SCOTCH CONTENTION.
1.
2.
LADY MONTGOMERY'S REEL.
NEMO ME IMPUNE LACESSIT. LORD EGLINTON'S REEL.

ISABELLA DOANE SCHOTTISCHE. JORDAN.

8va.

DREAM OF LOVE SCHOTTISCHE.

p

D.C.

D.C.

POLKA REDOWA.

WITCHES' DANCE IN MACBETH.

FINE.

D.C.

DANISH HORNPIPE.

LA GARDE NATIONALE POLKA. JULLIEN.

8va. *loco.* 8va. *loco*

D.C.

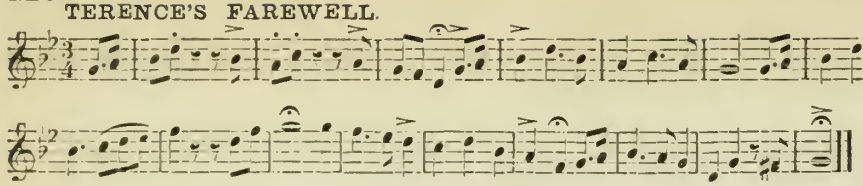
FINE.

8va

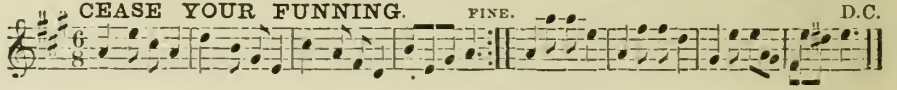
SHAW'S REEL.

SANDY O'ER THE LEA.

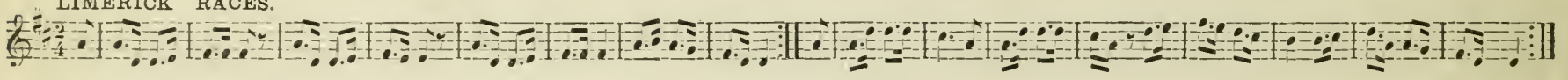
TERENCE'S FAREWELL.



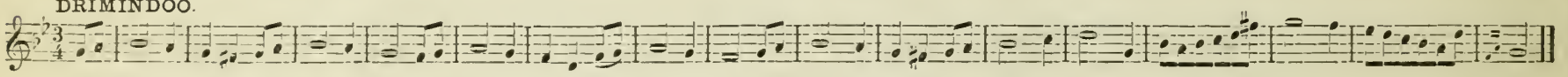
CEASE YOUR FUNNING. FINE. D.C.



LIMERICK RACES.

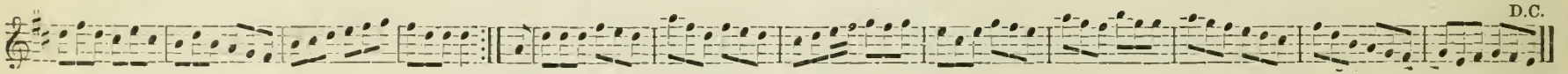


DRIMINDOO.



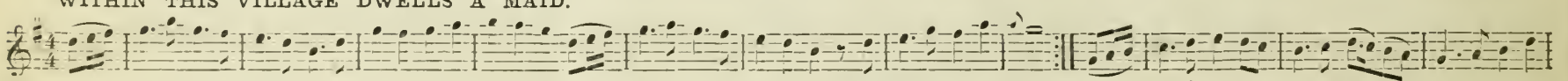
CHERISH THE LADIES. JACKSON. FINE.

D.C.

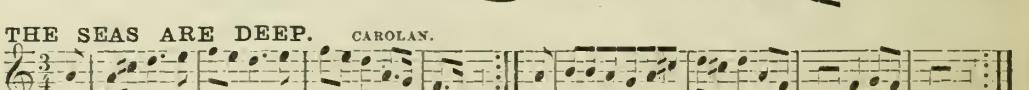


MAUREEN. M. W. BALFE.

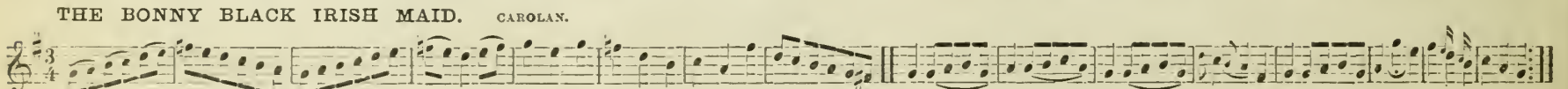
WITHIN THIS VILLAGE DWELLS A MAID.



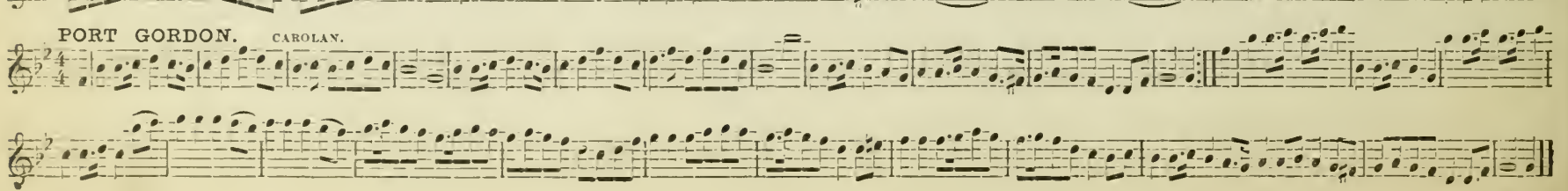
THE SEAS ARE DEEP. CAROLAN.



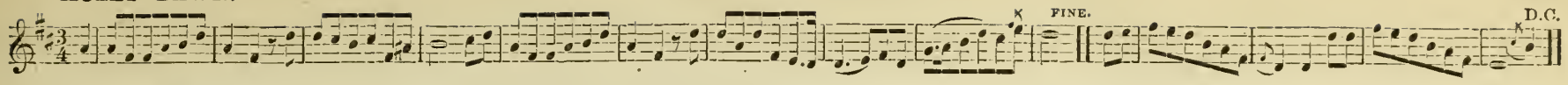
THE BONNY BLACK IRISH MAID. CAROLAN.



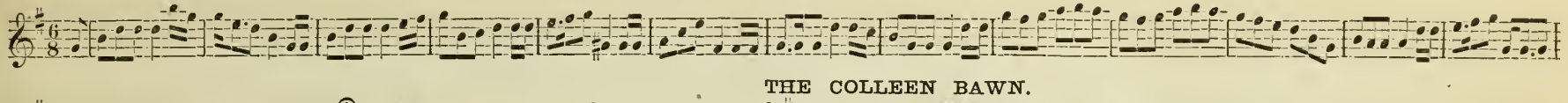
PORT GORDON. CAROLAN.



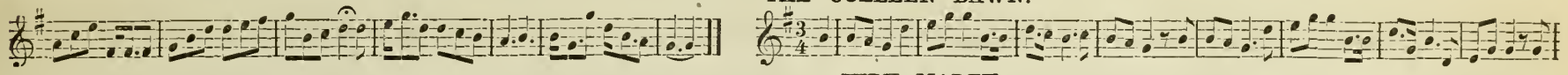
MOLLY BAWN.



MOLLY MALONE.



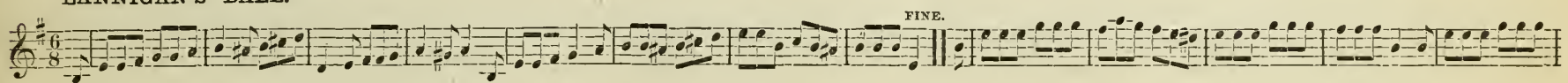
THE COLLEEN BAWN.



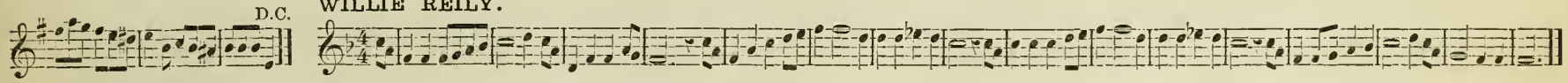
JUDY MALEY.

MARY OF TIPPERARY.

LANNIGAN'S BALL.

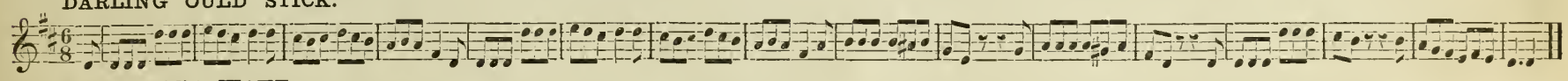


WILLIE REILY.

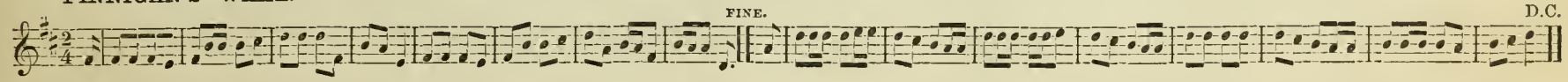


THE IRISH WEDDING.

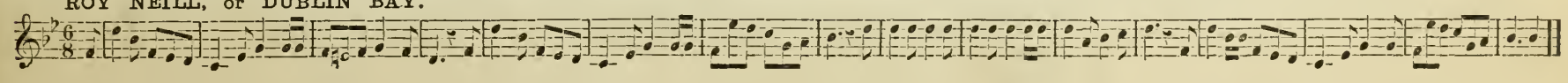
DARLING OULD STICK.



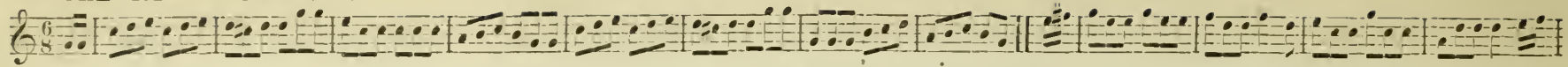
FINNIGAN'S WAKE.



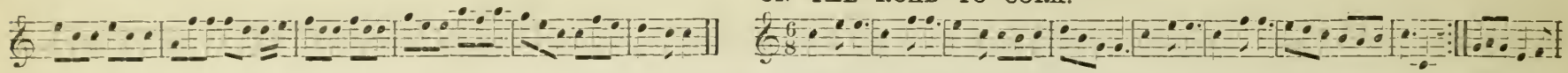
ROY NEILL, or DUBLIN BAY.



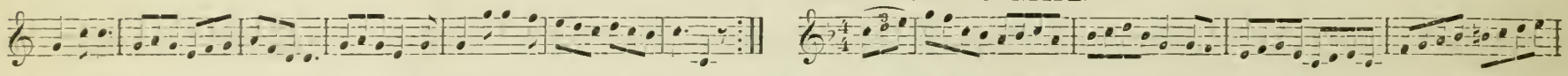
THE TIPSY HIBERNIAN.



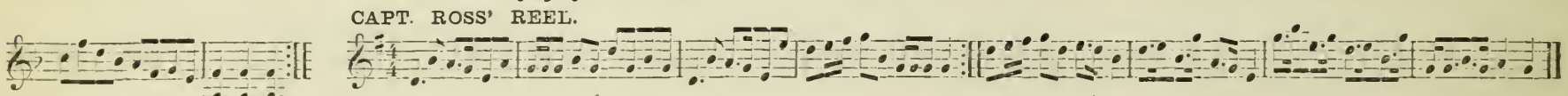
ON THE ROAD TO CORK.



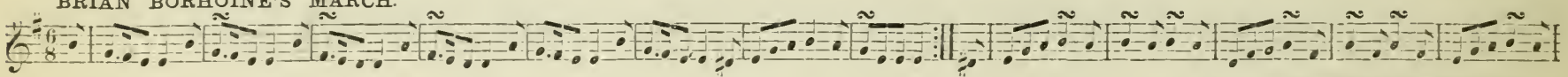
HEWITSON'S HORNPIPE.



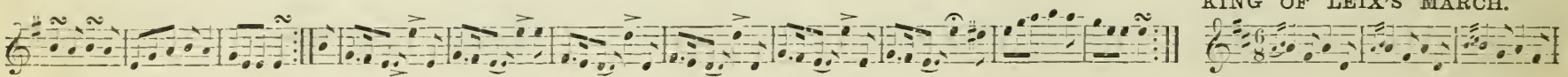
CAPT. ROSS' REEL.



BRIAN BORHOINE'S MARCH.

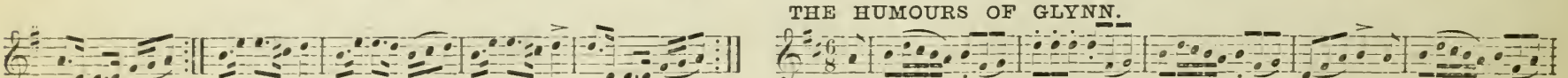


KING OF LEIX'S MARCH.

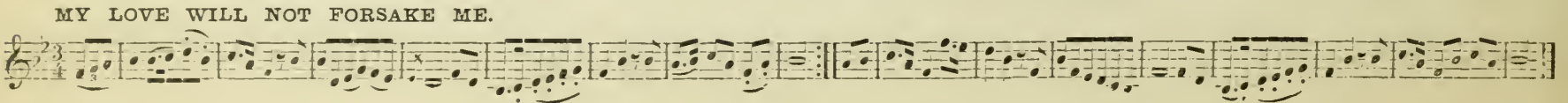


THE ROCKY ROAD TO DUBLIN.

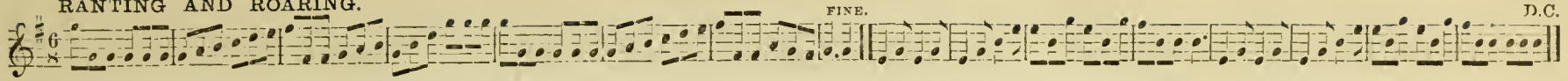
THE HUMOURS OF GLYNN.



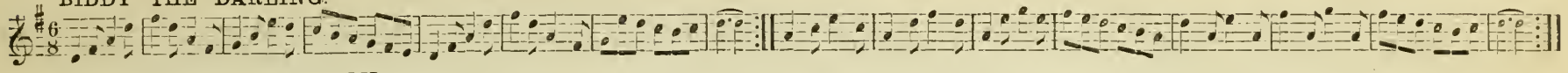
MY LOVE WILL NOT FORSAKE ME.



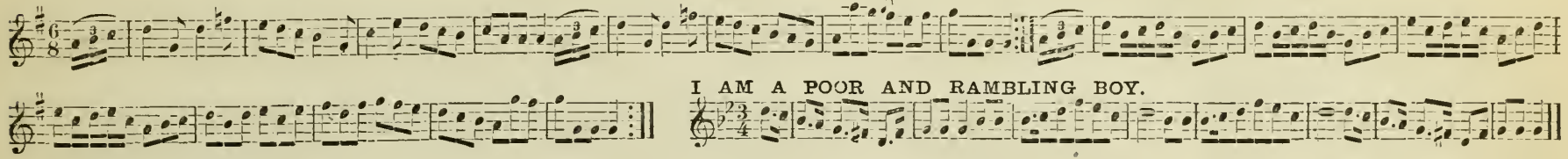
RANTING AND ROARING.



BIDDY THE DARLING.

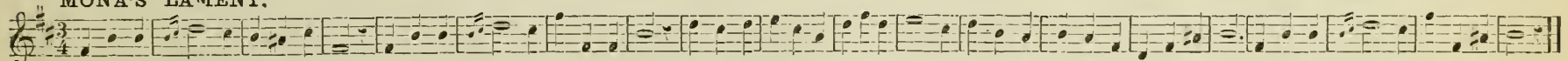


THE HARE IN THE CORN.

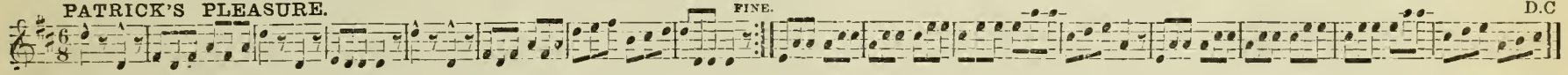


I AM A POOR AND RAMBLING BOY.

MONA'S LAMENT.

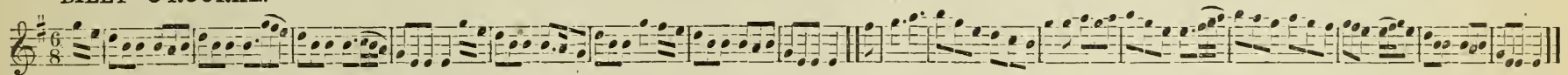


PATRICK'S PLEASURE.

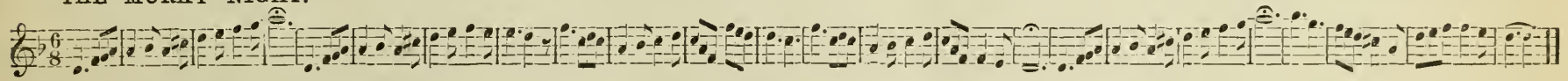


PADDY O'CARROLL.

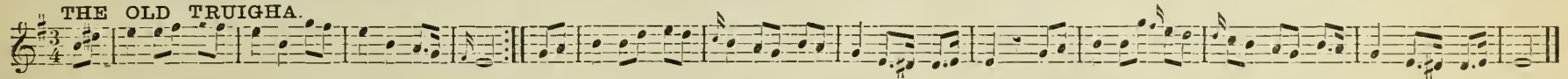
BILLY O'ROURKE.



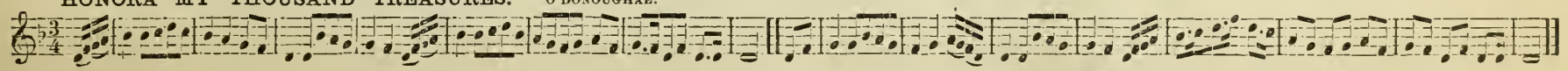
THE MURKY NIGHT.



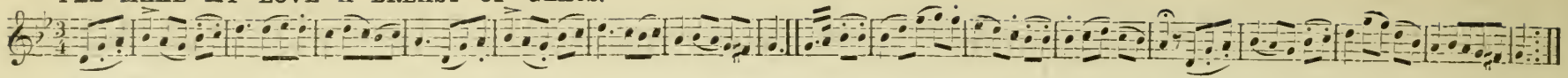
THE OLD TRUIGHA.



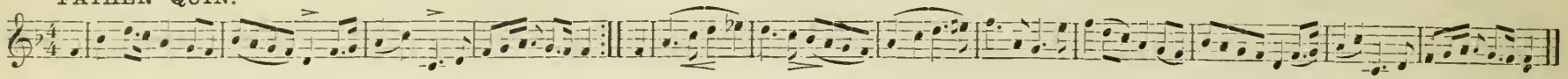
HONORA MY THOUSAND TREASURES. O'DONOUGHAE.



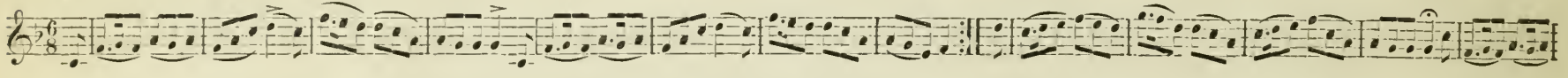
I'LL MAKE MY LOVE A BREAST OF GLASS.



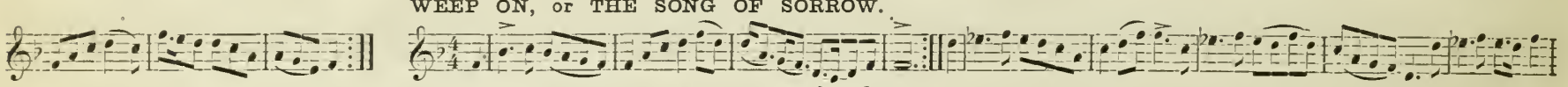
FATHER QUIN.



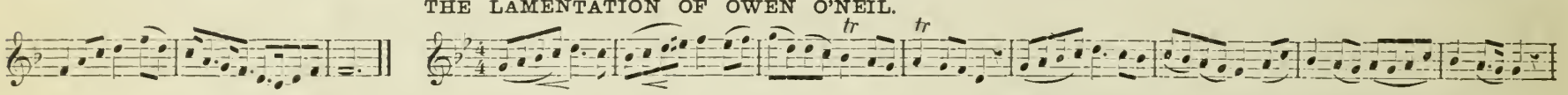
AND DOTH NOT A MEETING LIKE THIS.



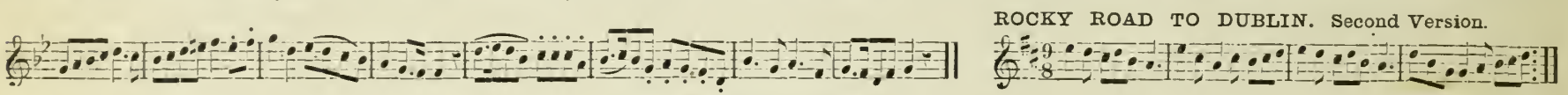
WEEP ON, or THE SONG OF SORROW.



THE LAMENTATION OF OWEN O'NEIL.

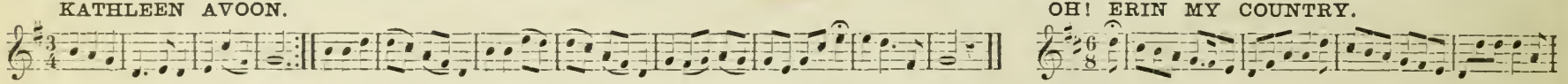


ROCKY ROAD TO DUBLIN. Second Version.

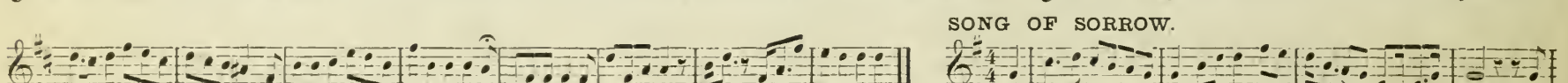


THE EMERALD ISLE.

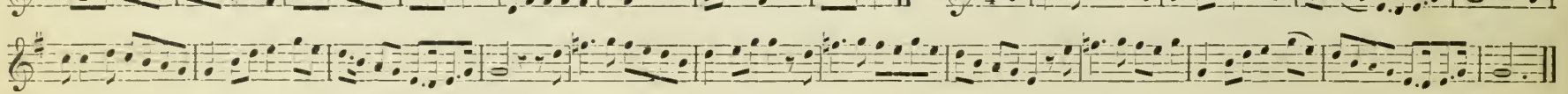
KATHLEEN AVOON.



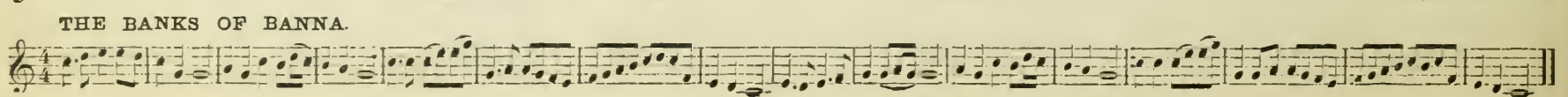
OH! ERIN MY COUNTRY.



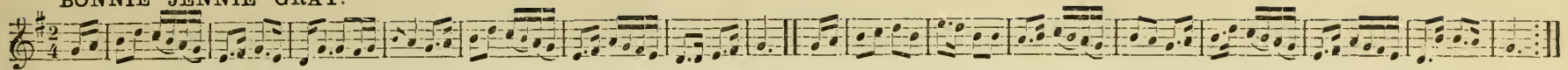
SONG OF SORROW.



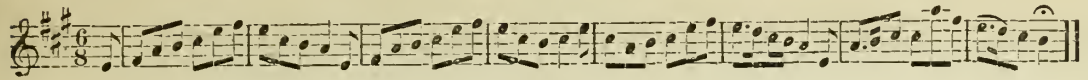
THE BANKS OF BANNA.



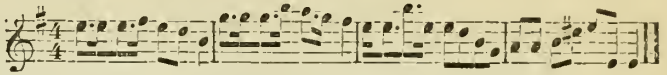
BONNIE JENNIE GRAY.



WERE NA MY HEART LICHT I WAD DIE.

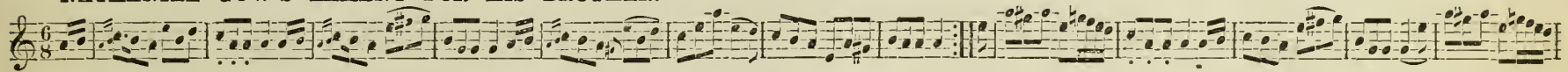


GLOOMY WINTER'S NOW AWA.

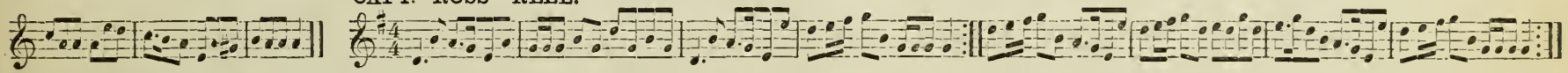


THE HILLS OF GLENORCHY.

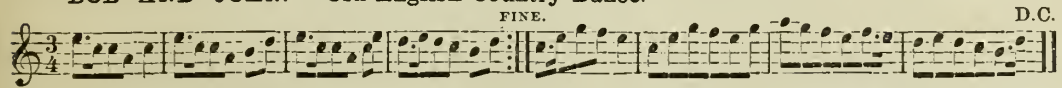
NATHANIEL GOW'S LAMENT FOR HIS BROTHER.



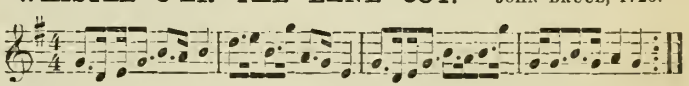
CAPT. ROSS' REEL.



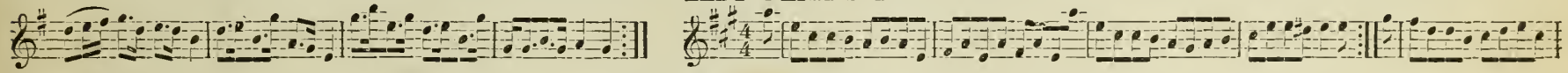
BOB AND JOAN. Old English Country Dance.



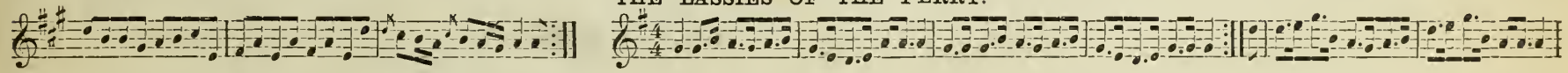
WHISTLE O'ER THE LANE COT. JOHN BRUCE, 1720.



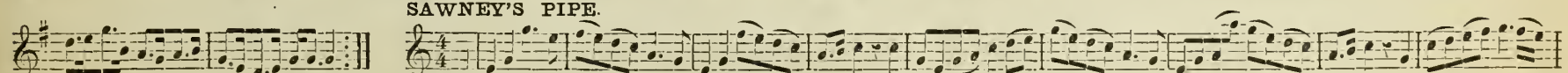
LADY BAIRD'S DELIGHT.



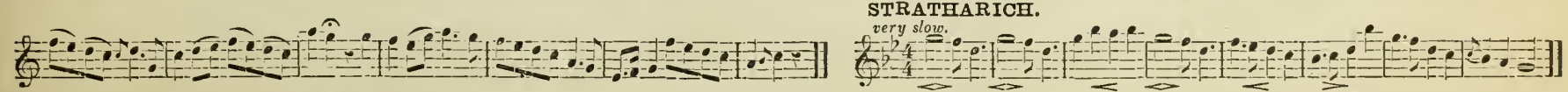
THE LASSIES OF THE FERRY.



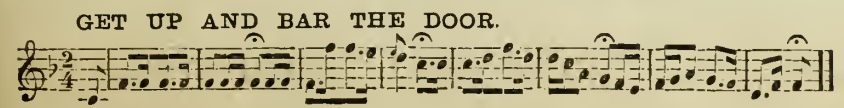
SAWNEY'S PIPE.



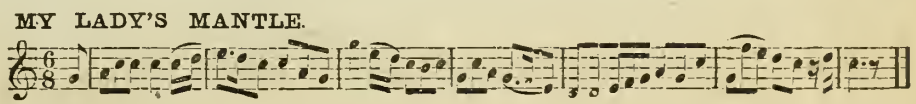
STRATHARICH.



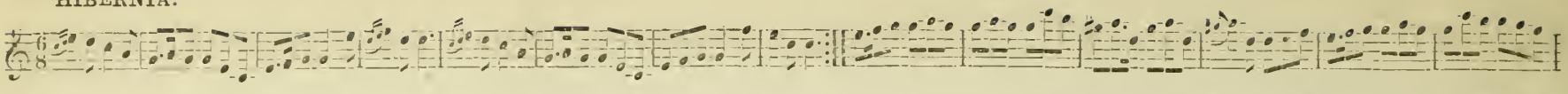
GET UP AND BAR THE DOOR.



MY LADY'S MANTLE.

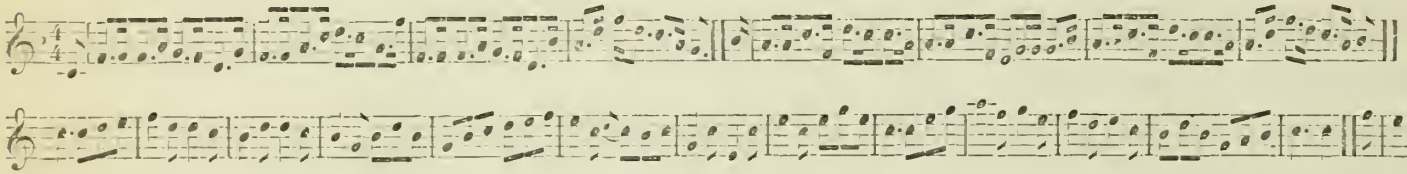


HIBERNIA.

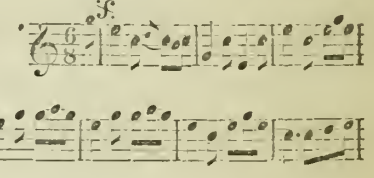


THE LAST TIME I CAM' O'ER THE MUIR.

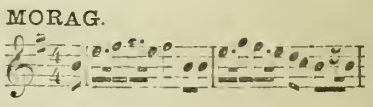
MY LADY'S GOWN HAS GAIRS UPON IT.



ORANGE AND BLUE.

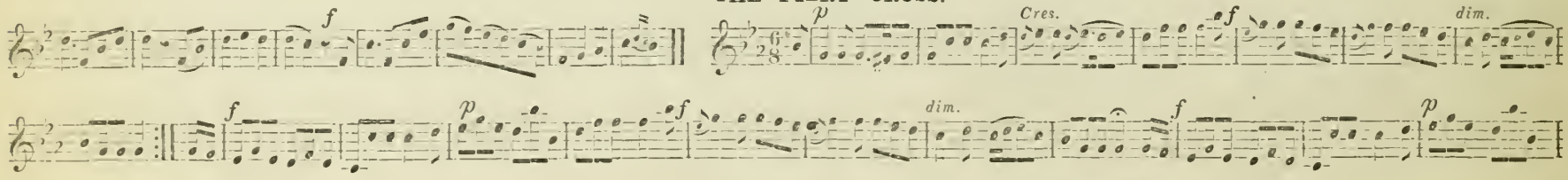


MORAG.

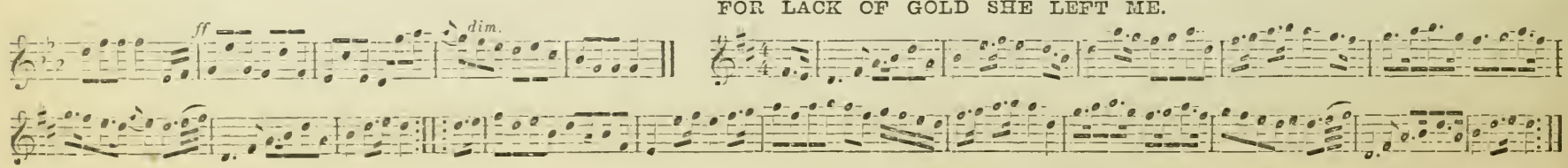


WE MET.

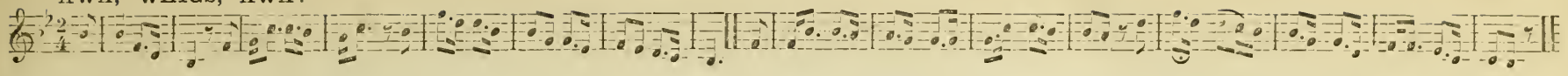
THE FIERY CROSS.



FOR LACK OF GOLD SHE LEFT ME.

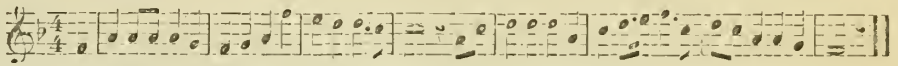


AWA, WHIGS, AWA!

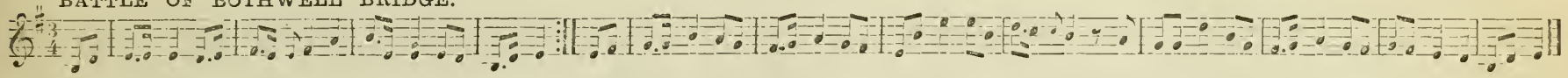


LAMENT FOR MACGREGOR OF RURO.

THE DEMON LOVER. OLD BALLAD AIR.

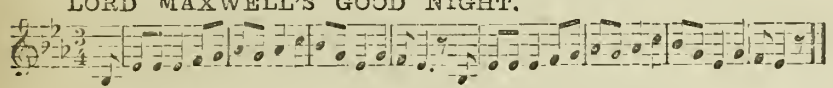


BATTLE OF BOTHWELL BRIDGE.



THE POSIE.

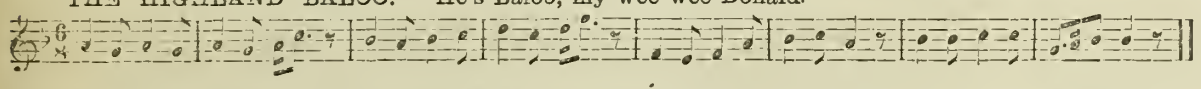
LORD MAXWELL'S GOOD NIGHT.



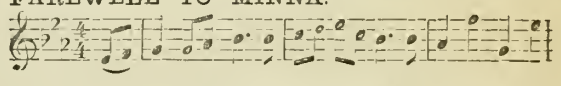
TRUE THOMAS. or THOMAS THE RHYMER.

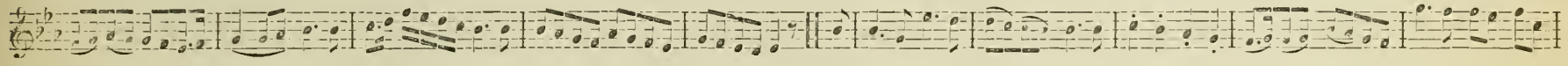
LAMMIKIN.

THE HIGHLAND BALOO. "He's Baloo, my wee wee Donald."

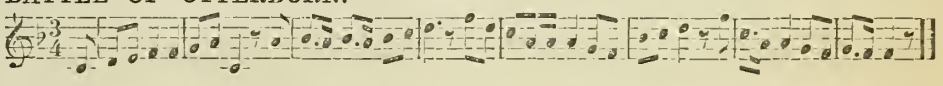


FAREWELL TO MINNA.





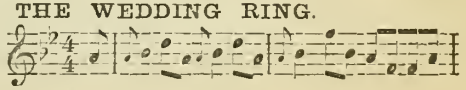
BATTLE OF OTTERBURN.



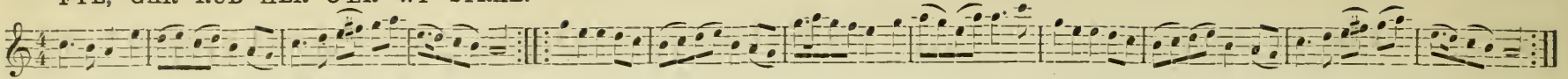
GIL MORICE.

THE DOUGLASS TRAGEDY.

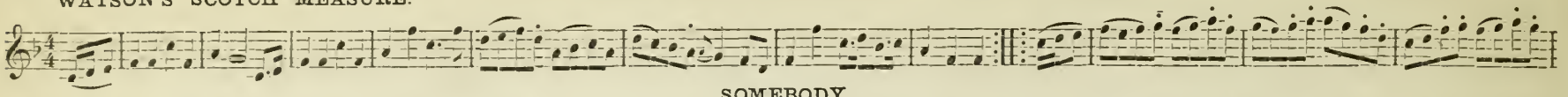
THE WEDDING RING.



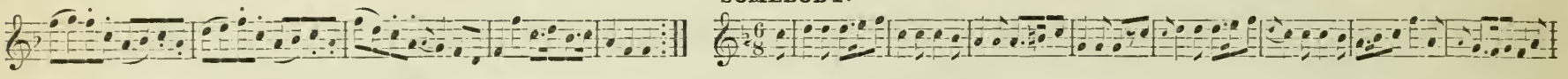
FYE, GAR RUB HER O'ER WI' STRAE.



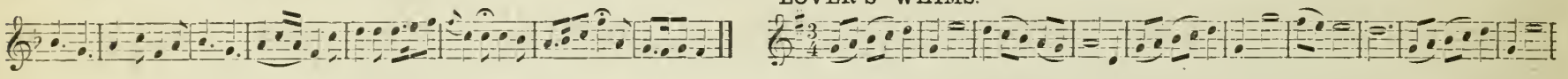
WATSON'S SCOTCH MEASURE.



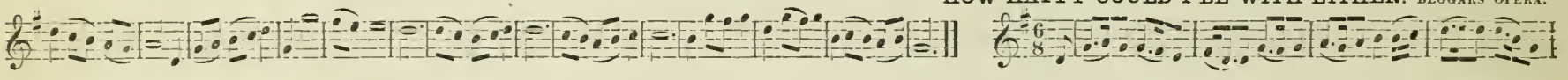
SOMEBODY.



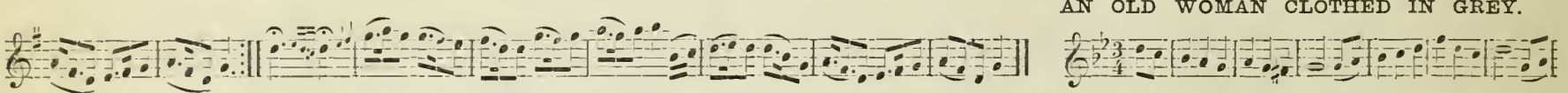
LOVER'S WHIMS.



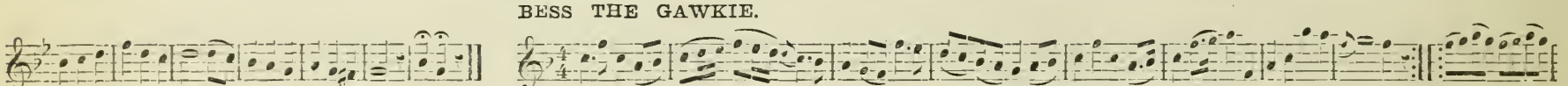
HOW HAPPY COULD I BE WITH EITHER. "BEGGARS' OPERA."



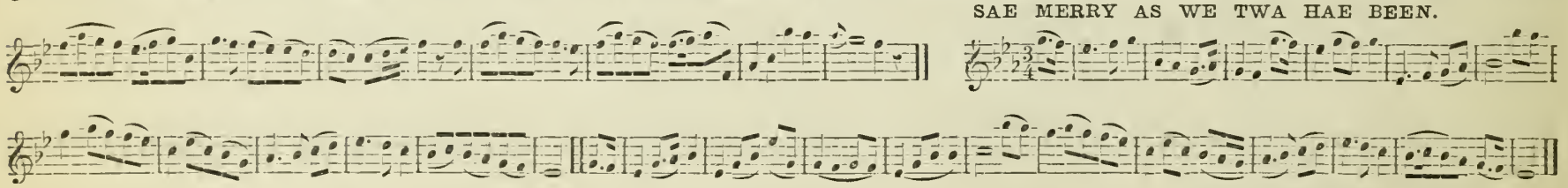
AN OLD WOMAN CLOTHED IN GREY.



BESS THE GAWKIE.

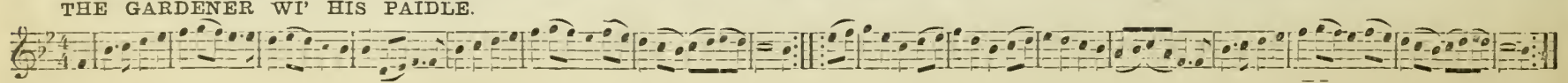


SAE MERRY AS WE TWA HAE BEEN.

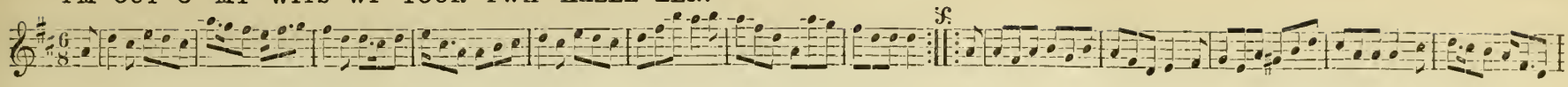


DUNSTAFFNAGE CASTLE.

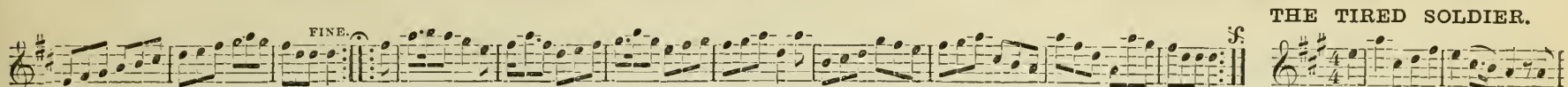
THE GARDENER WI' HIS PAIDLE.



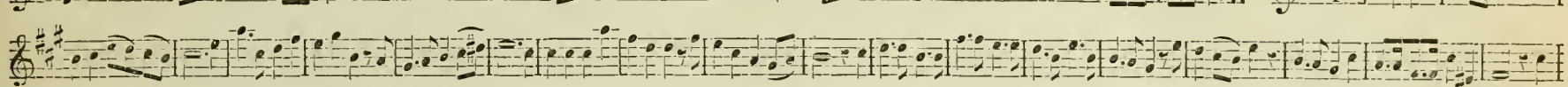
I'M OUT O' MY WITS WI' YOUR TWA' HAZEL EEN.



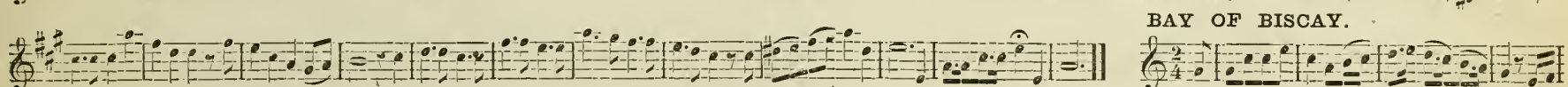
THE TIRED SOLDIER.



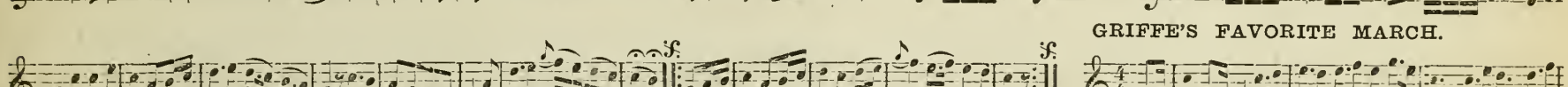
BAY OF BISCAY.



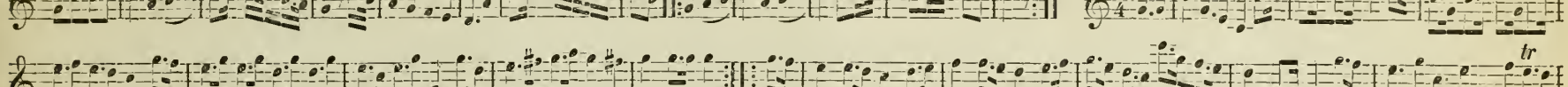
GRIFFE'S FAVORITE MARCH.



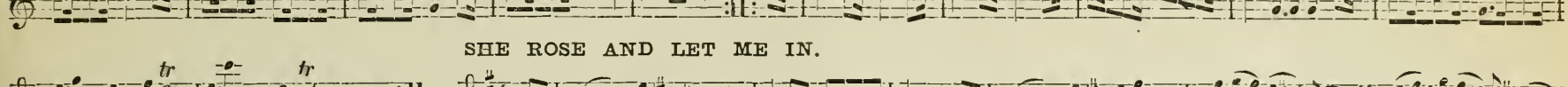
SHE ROSE AND LET ME IN.



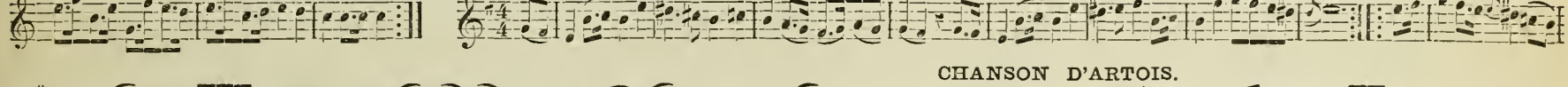
CHANSON D'ARTOIS.



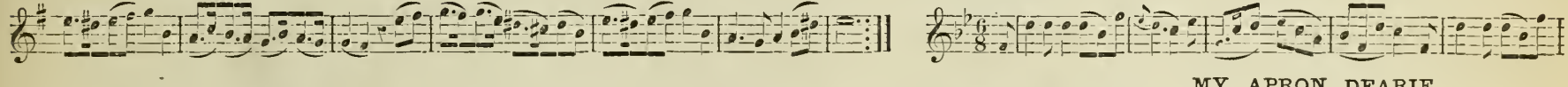
MY APRON DEARIE.



THE FAIR MAID WITH HER MILKING PAIL.

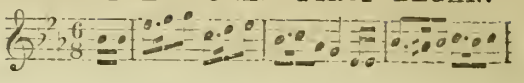


PEEP-BO! AULD TOW-WIG.

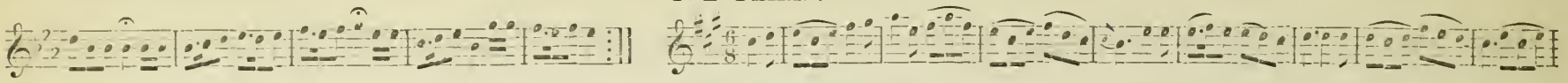


INCH LAGGAN.

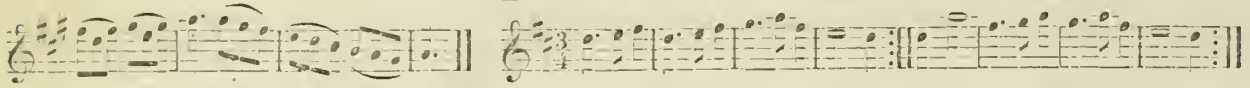
WHEN THE WORLD FIRST BEGAN.



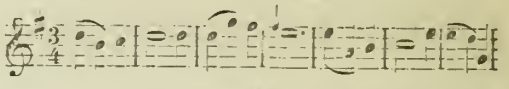
THE FAIRIE.

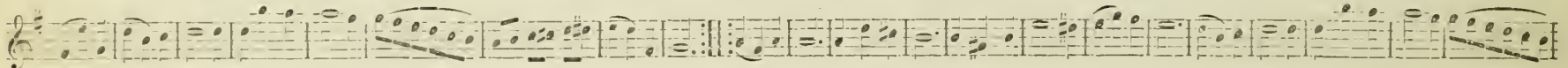


A. CANARIES. From "MERSENNER HARMONIC UNIVERSELLE," 1636.



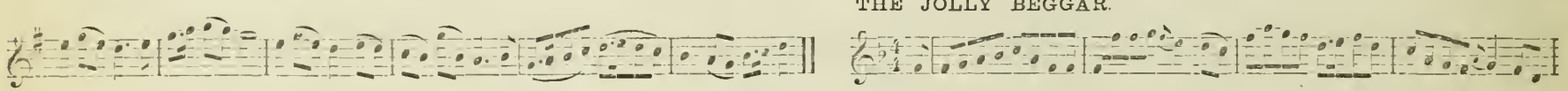
PRINCE OF WALES WALTZ.





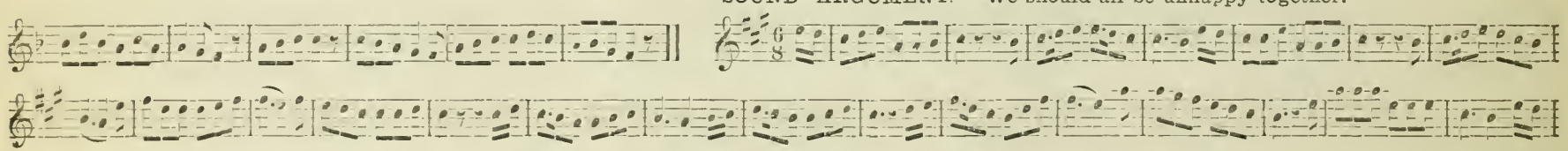
TARRY WOO.

THE JOLLY BEGGAR.

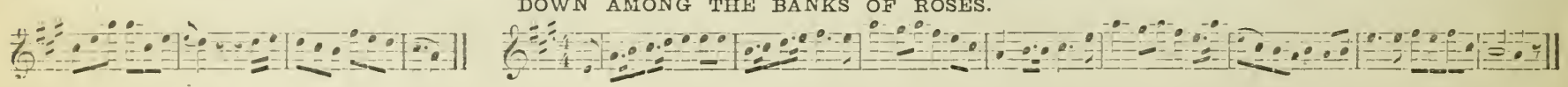


HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN.

SOUND ARGUMENT.—"We should all be unhappy together."



DOWN AMONG THE BANKS OF ROSES.

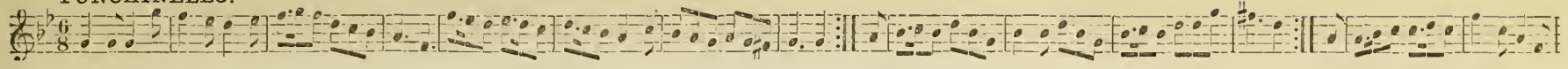


CHIU-RI-VUS. NORTH HIGHLAND AIR.

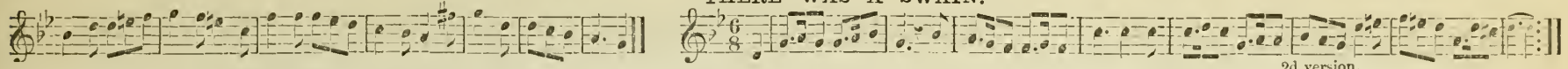
THE NEW BRIDGE OF GLASGOW.

From the "Musical Miscellany, published in London in 1731.

PUNCHINELLO.



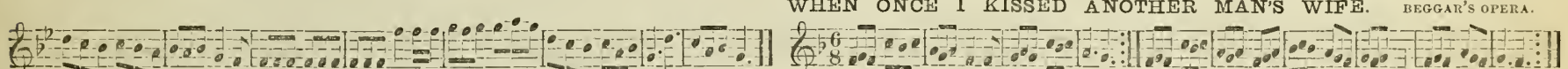
THERE WAS A SWAIN.



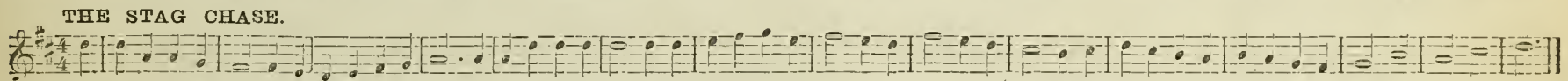
2d version.

A COBBLER THERE WAS.

WHEN ONCE I KISSED ANOTHER MAN'S WIFE. BEGGAR'S OPERA.

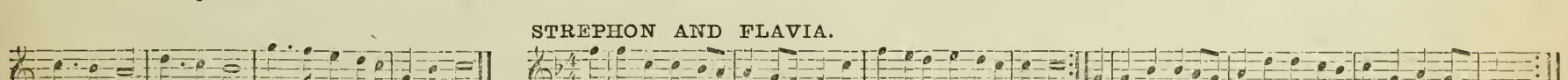


THE STAG CHASE.

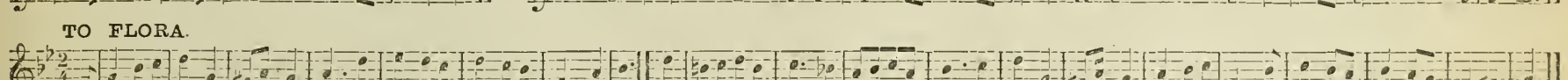


LOVE AND FRIENDSHIP. Chorus.

STREPHON AND FLAVIA.

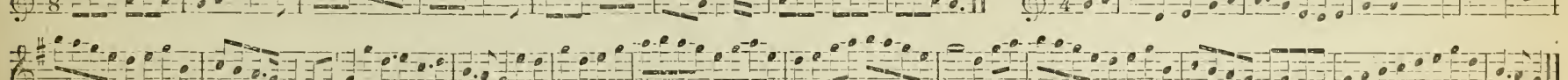


TO FLORA.

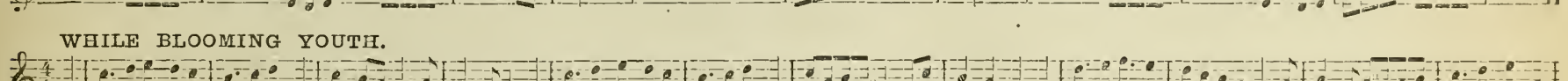


GAFFER AND GAMMER.

BENEATH A BEECH'S GRATEFUL SHADE.

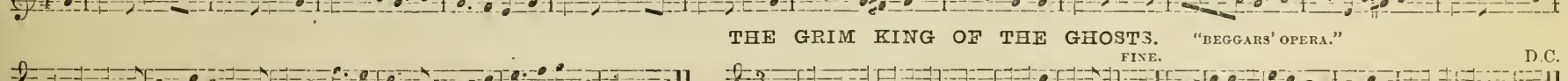


WHILE BLOOMING YOUTH.

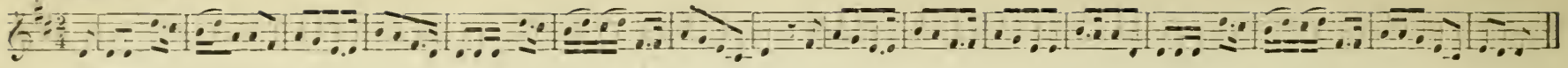


THE GRIM KING OF THE GHOSTS. "BEGGARS' OPERA."

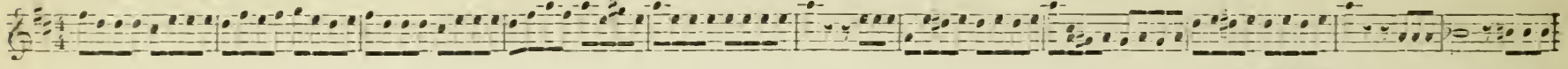
FINE. D.C.



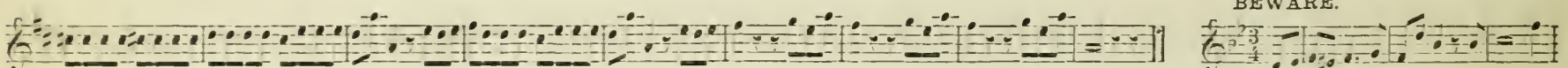
PESKY IKE.



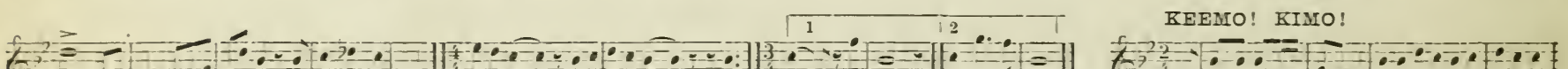
I DON'T OBJECT.



BEWARE.

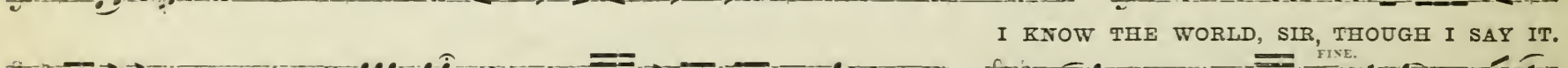


KEEMO! KIMO!



I KNOW THE WORLD, SIR, THOUGH I SAY IT.

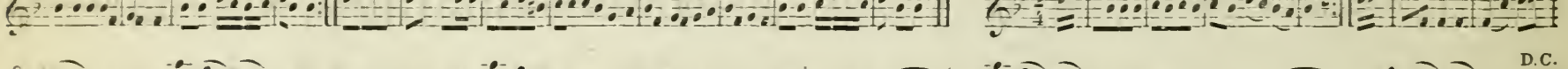
FINE.



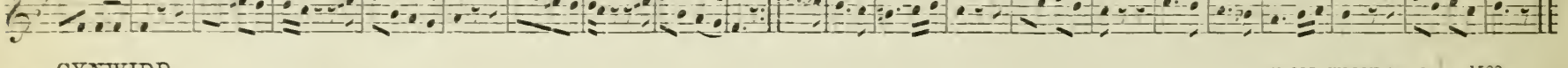
D.C.

CYNWIDD.

AN OLD WELSH MELODY. 1588.



SHYING THE COPPER.



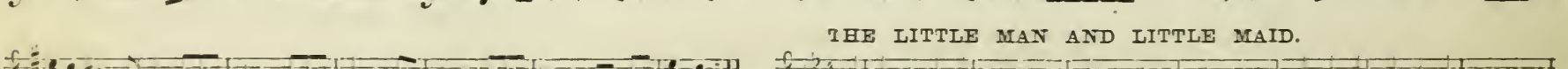
THE LITTLE MAN AND LITTLE MAID.

HO! HE! HO! Tom Tit's Song. FROM DRAMA OF "DRED."

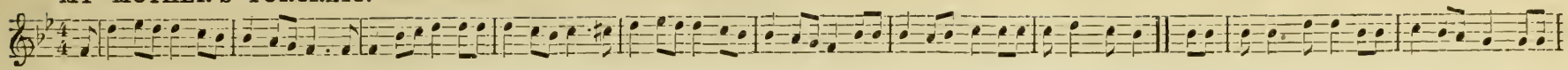
CHARITY.

FINE.

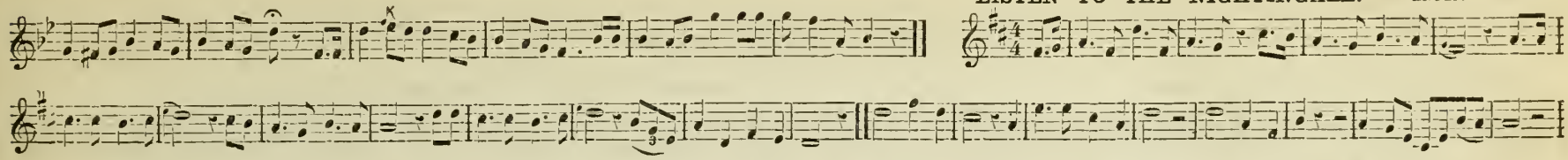
D.C.



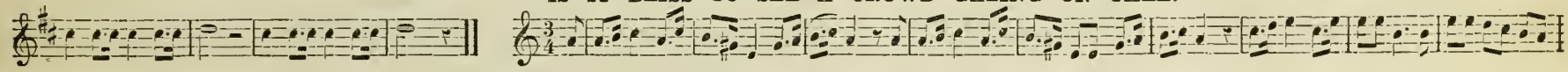
MY MOTHER'S PORTRAIT.



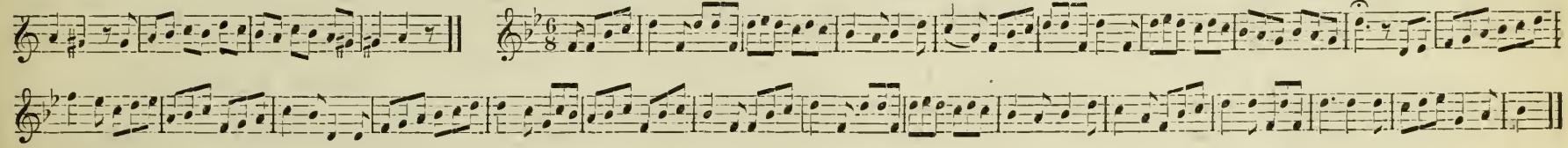
LISTEN TO THE NIGHTINGALE. ENGLISH SONG.



IS IT BLISS TO SEE A CROWD GAZING ON THEE.

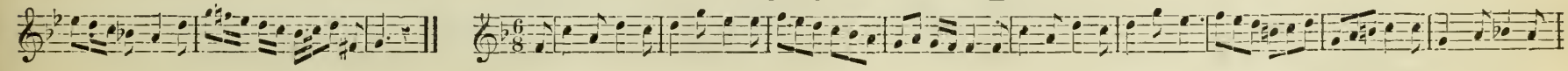


THE WANDERING SAVOYARD.

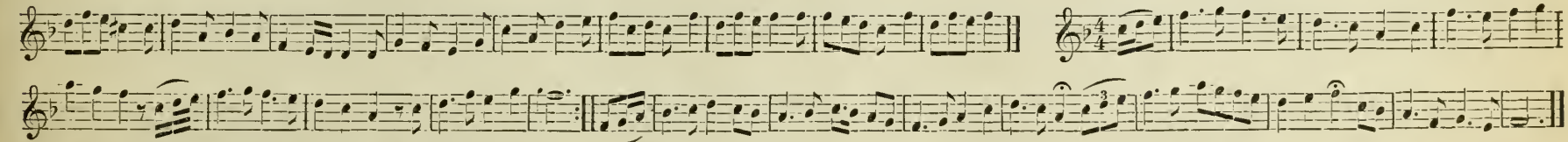


FAREWELL, DEAR MISTRESS OF MY SOUL.

LET'S HAVE A DANCE UPON THE HEATH.

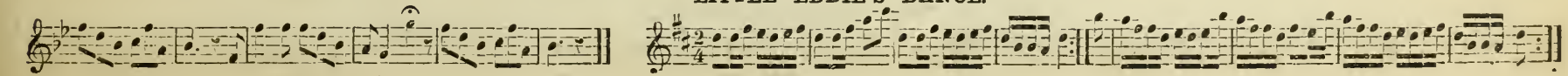


O! WHEN I BREATH'D A LAST ADIEU.

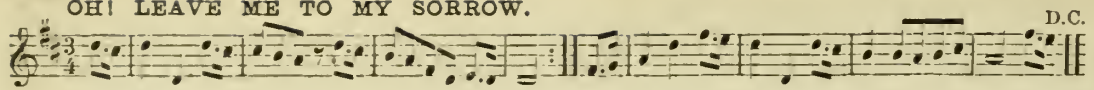


MY HEART WITH LOVE IS BEATING.

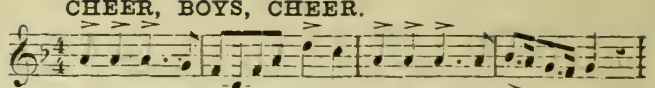
LITTLE EDDIE'S DANCE.

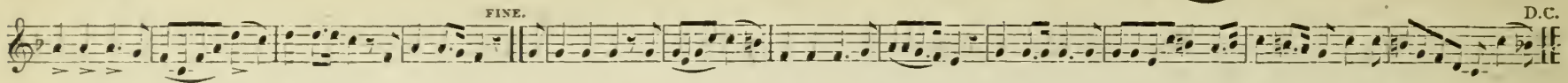


OH! LEAVE ME TO MY SORROW.

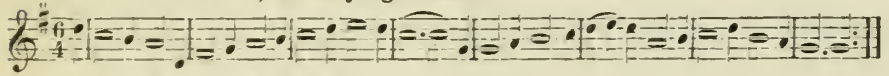


CHEER, BOYS, CHEER.

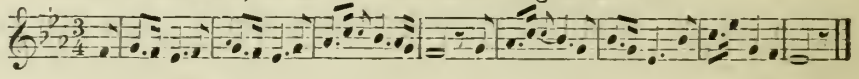




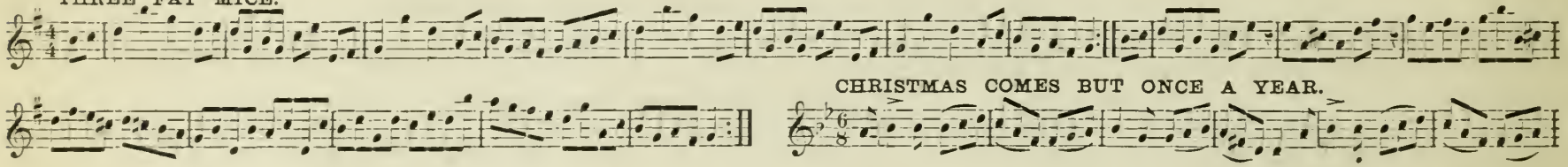
CHEVY CHASE, or Flying Flame.



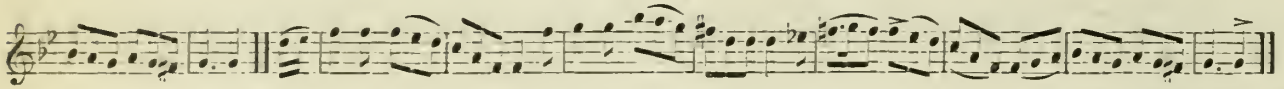
CHEVY CHASE, or three Children sliding on the Ice.



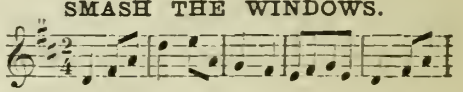
THREE FAT MICE.



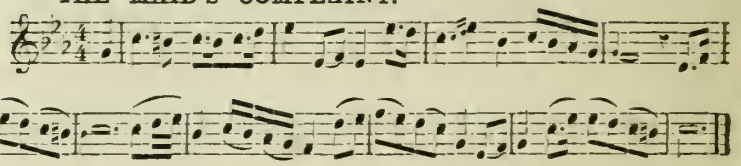
CHRISTMAS COMES BUT ONCE A YEAR.



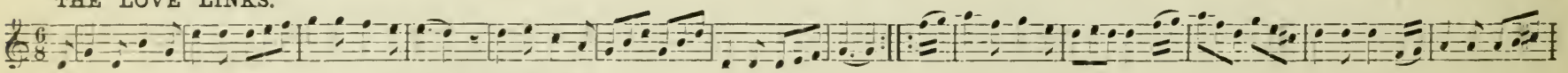
SMASH THE WINDOWS.



THE MAID'S COMPLAINT.



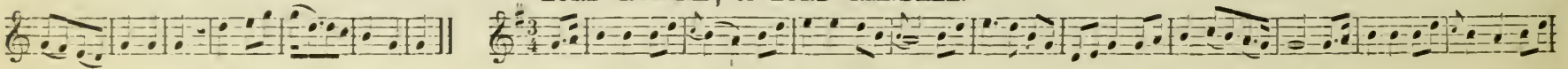
THE LOVE LINKS.



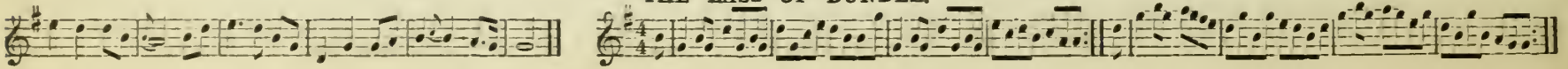
BOW-WOW-WOW.

With Spirit.

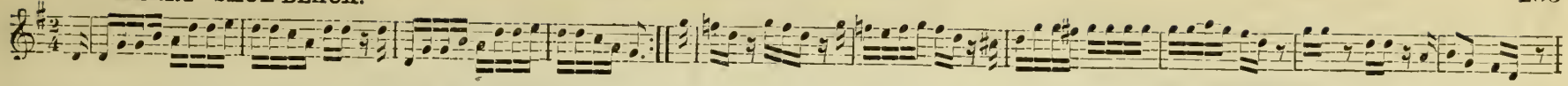
LORD RONALD, or LORD RANDALL.



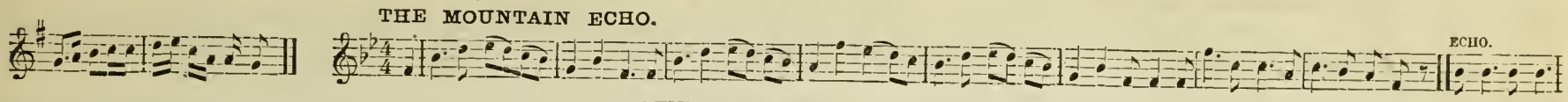
THE LASS OF DUNDEE.



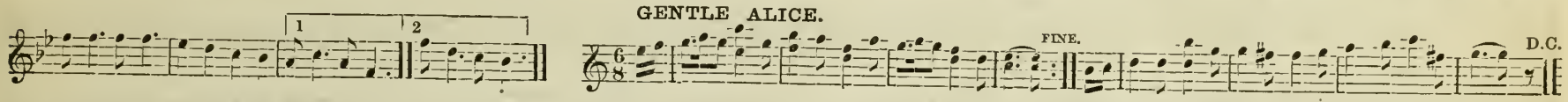
DE MERRY SHOE-BLACK.



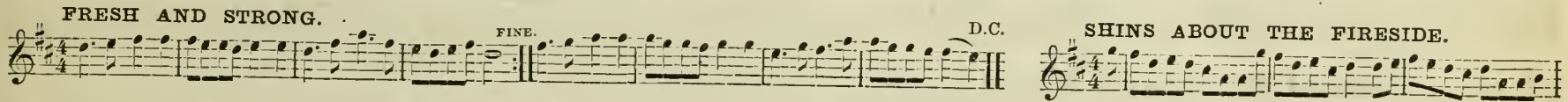
THE MOUNTAIN ECHO.



GENTLE ALICE.



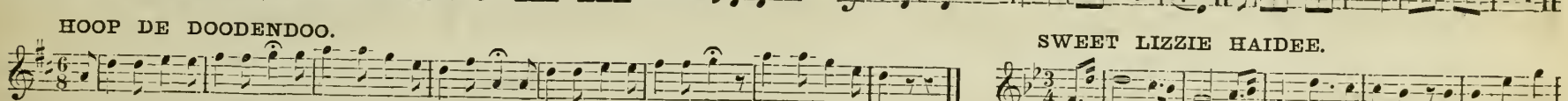
FRESH AND STRONG.



SHINS ABOUT THE FIRESIDE.

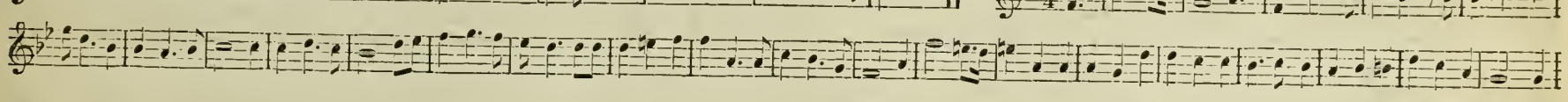
FAREWLL, YE GREEN FIELDS.

HOOP DE DOODENDOO.



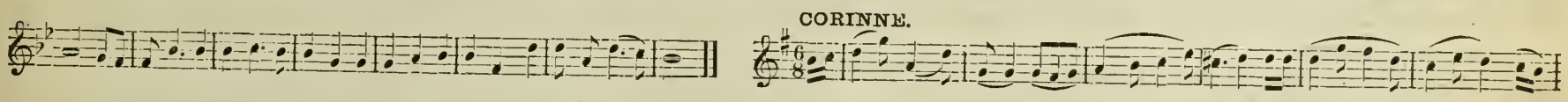
SWEET LIZZIE HAIDEE.

CORINNE.

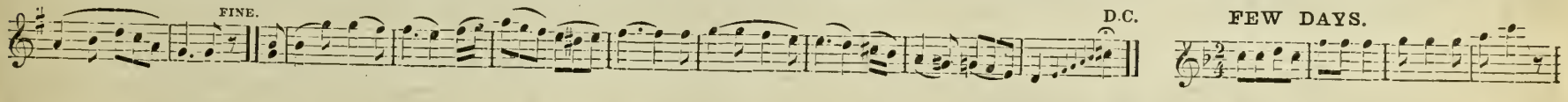


FEW DAYS.

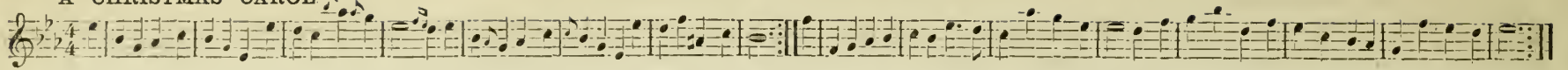
FLOATING ON THE WIND.



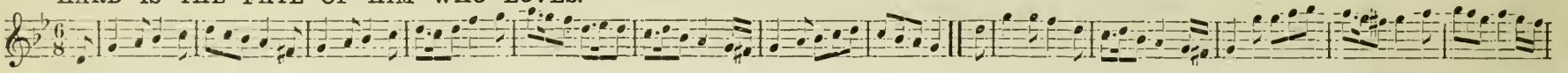
ALONZO THE BRAVE, or the Fair Imogene.



A CHRISTMAS CAROL.



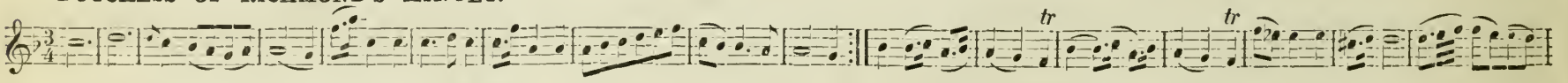
HARD IS THE FATE OF HIM WHO LOVES.



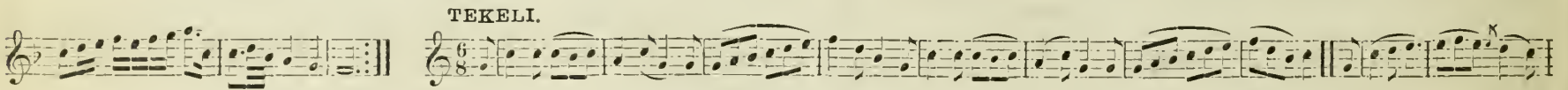
FROG WALTZ.

DUTCHESS OF RUTLAND'S MINUET.

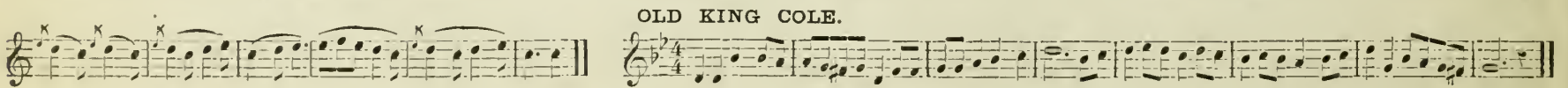
DUTCHESS OF RICHMOND'S MINUET.



TEKELI.



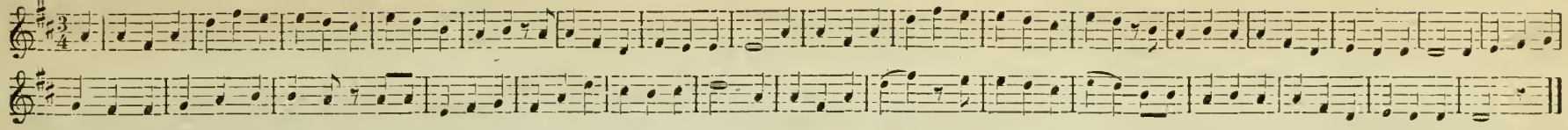
OLD KING COLE.



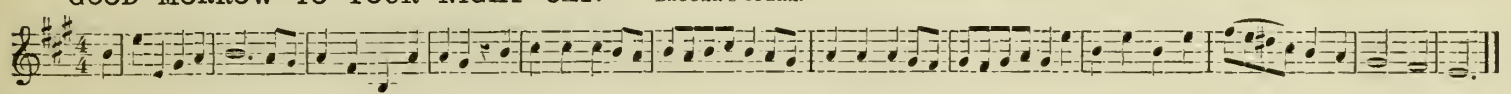
THE HEN AND CHICKENS. English Contra Dance.

SHE IS FAR FROM THE LAND.

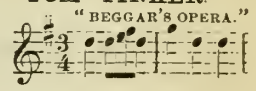
SARAH'S YOUNG MAN.



GOOD MORROW TO YOUR NIGHT CAP. "BEGGAR'S OPERA."

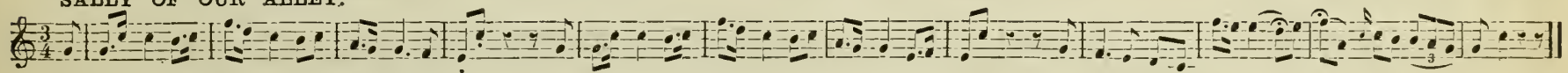


TOM TINKER. "BEGGAR'S OPERA."



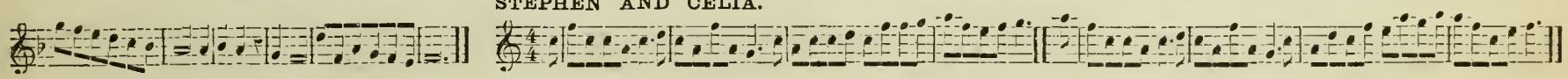
THE IRISH HOWL. 'BEGGAR'S OPERA.'

SALLY OF OUR ALLEY.

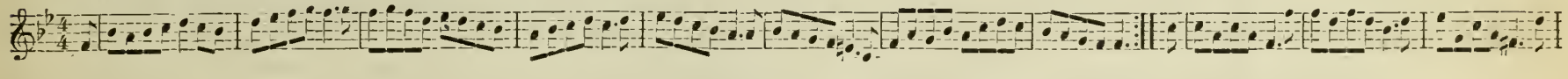


EUROPA FAIR, GAILY SMILING.

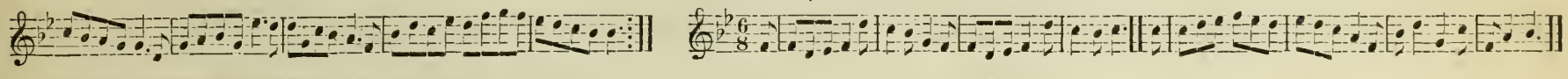
STEPHEN AND CELIA.



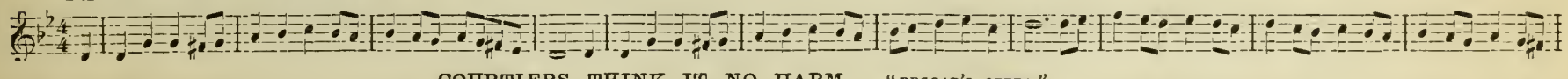
THE BONNIE GREY EYED MORN. "BEGGAR'S OPERA."



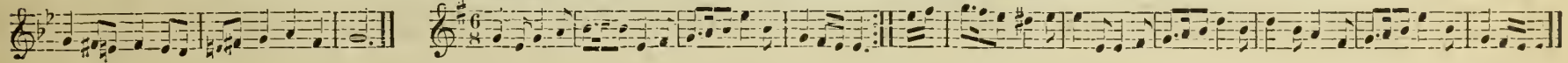
O JENNY, WHERE HAST THOU BEEN? "BEGGAR'S OPERA."



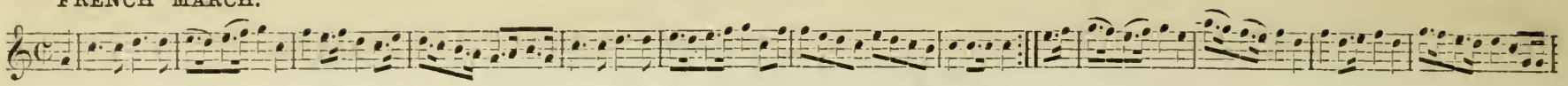
THE FAITHFUL MARINER.



COURTIERS THINK IT NO HARM. "BEGGAR'S OPERA."

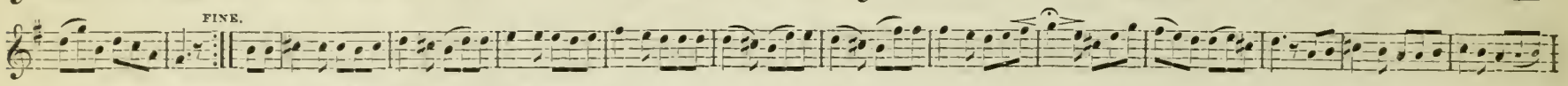


FRENCH MARCH.



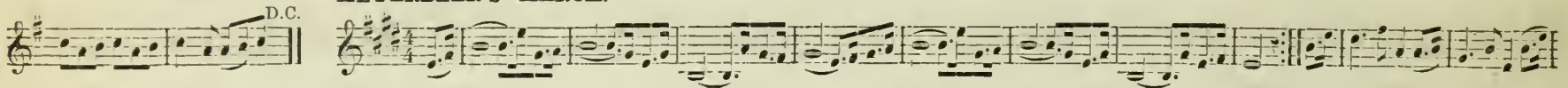
ALINE QUICKSTEP.

FINE.



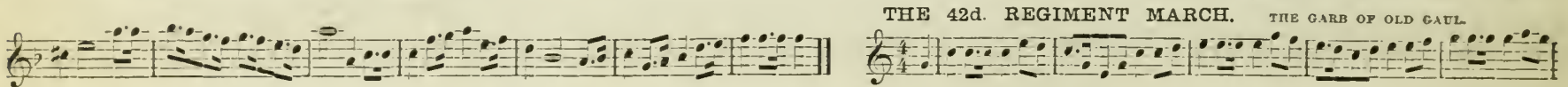
MEYERBEER'S MARCH.

D.C.



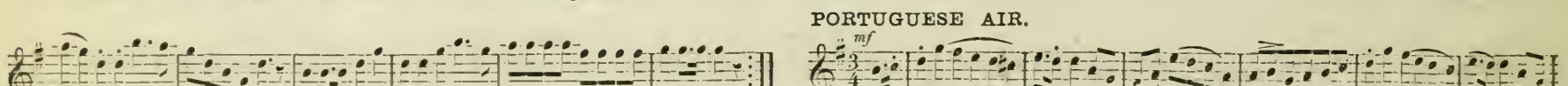
SPANISH MARCH.

THE 42d. REGIMENT MARCH. THE GARB OF OLD GAUL.

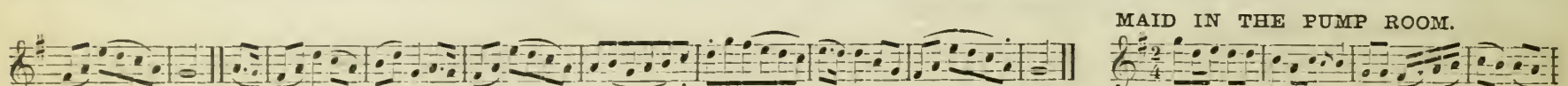


SLOW MARCH.

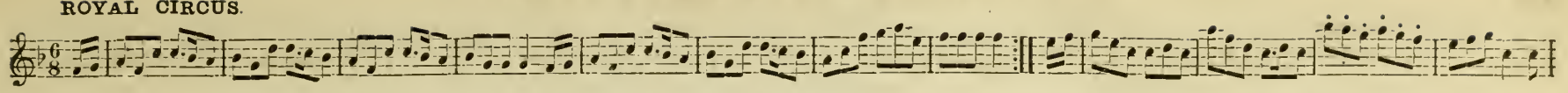
PORTUGUESE AIR.



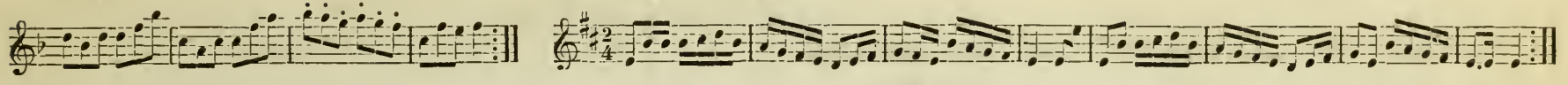
MAID IN THE PUMP ROOM.



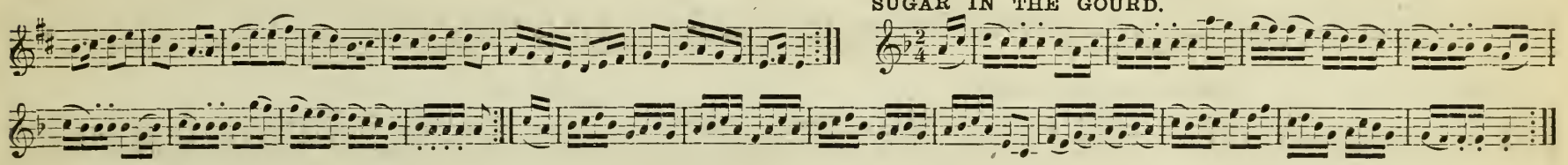
ROYAL CIRCUS.



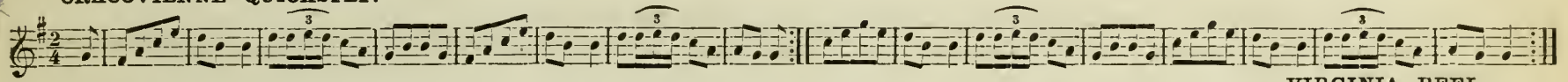
BACK SIDE OF ALBANY.



SUGAR IN THE GOURD.

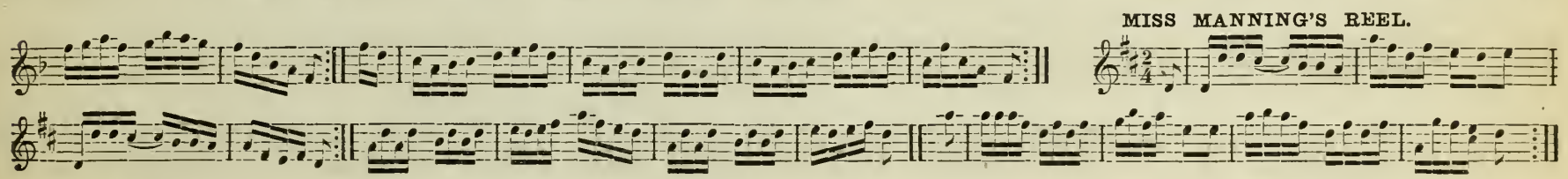


CRACOVIENNE QUICKSTEP.



VIRGINIA REEL.

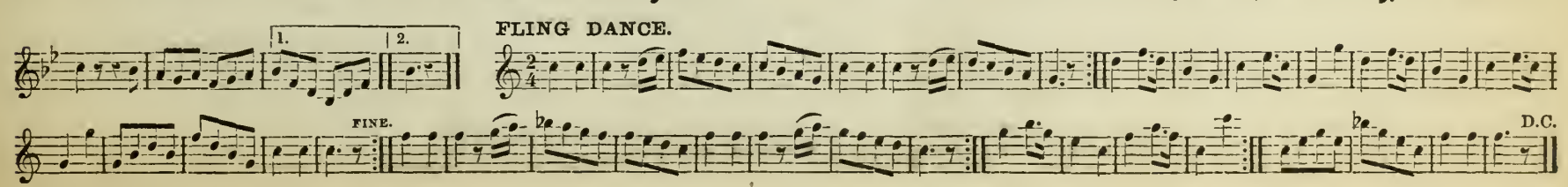
MISS MANNING'S REEL.



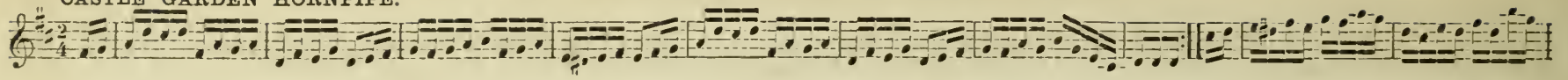
PRIMROSE HILL.

EMELIA'S FAVORITE.

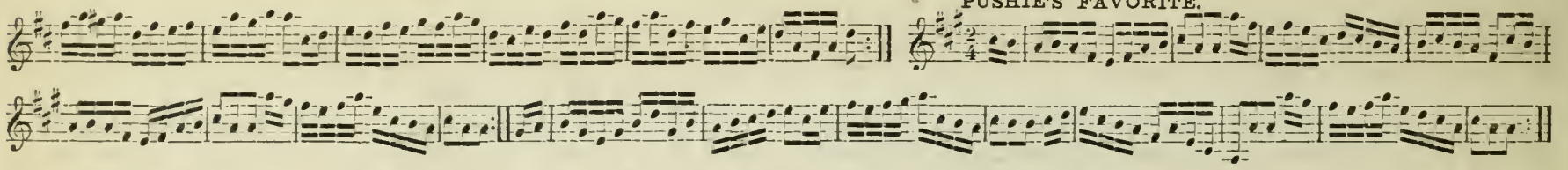
FLING DANCE.



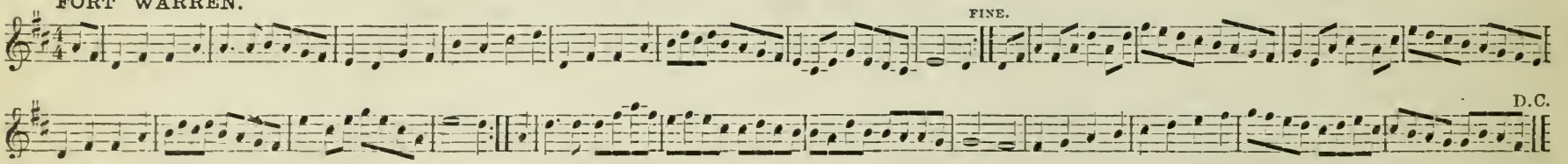
CASTLE GARDEN HORNPIPE.



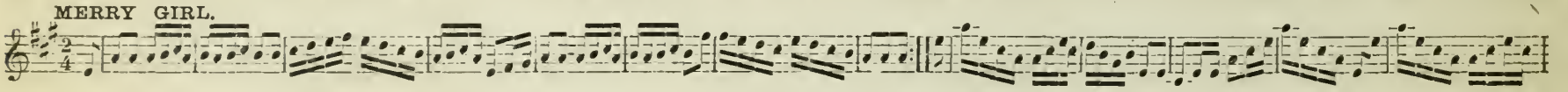
PUSHIE'S FAVORITE.



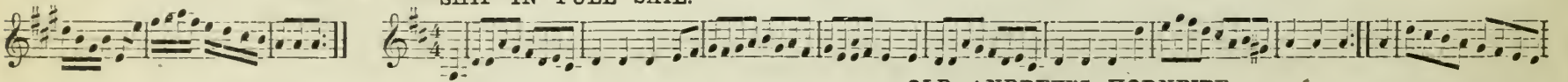
FORT WARREN.



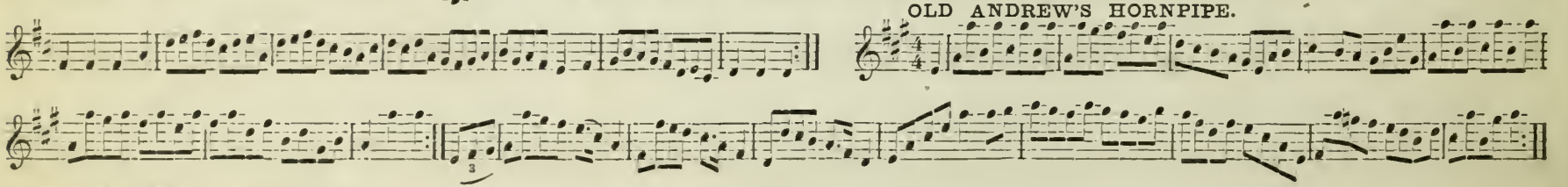
MERRY GIRL.



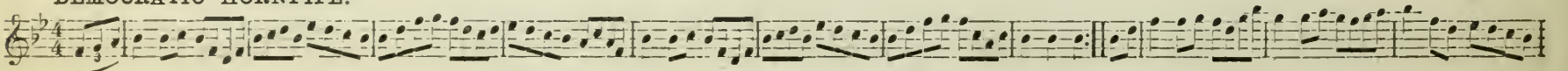
SHIP IN FULL SAIL.



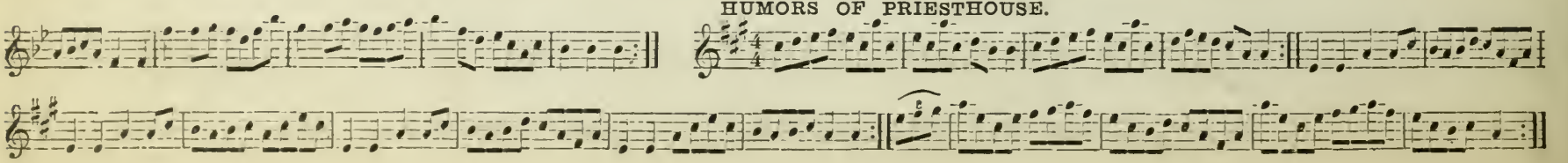
OLD ANDREW'S HORNPIPE.

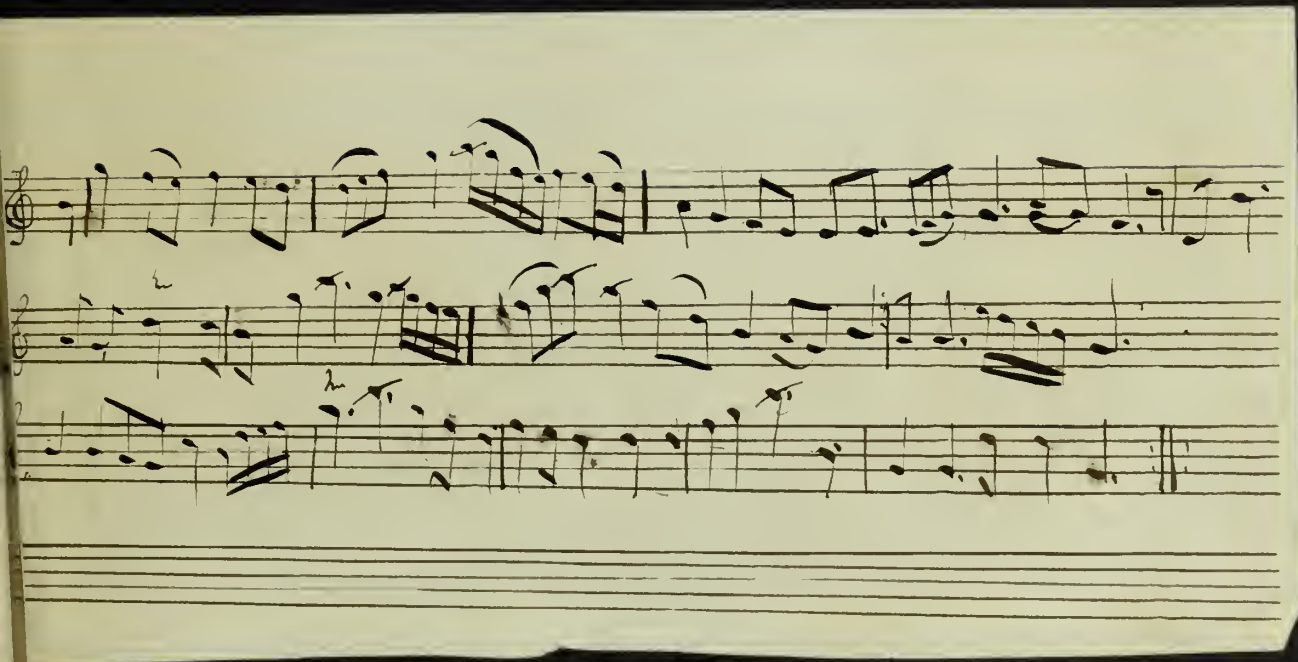


DEMOCRATIC HORNPIPE.

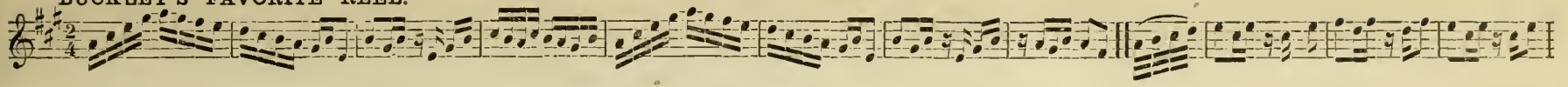


HUMORS OF PRIESTHOUSE.

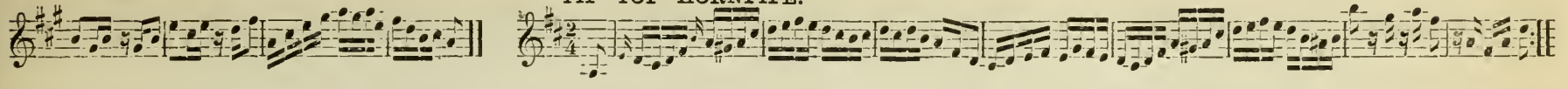




BUCKLEY'S FAVORITE REEL.

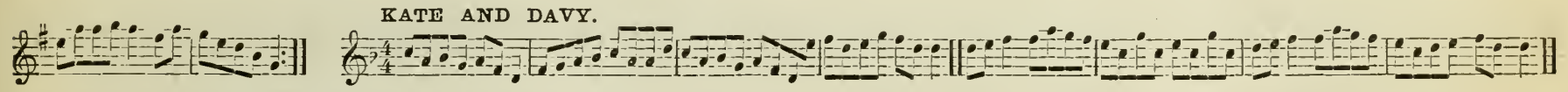


TIP TOP HORNPIPE.

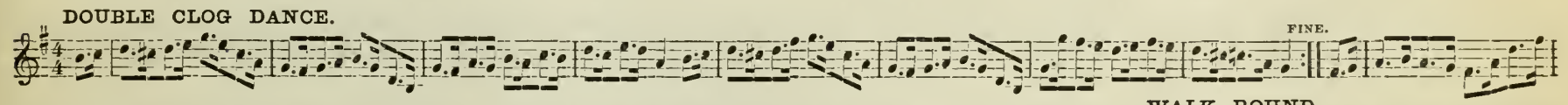


CUDDY HUNK.

KATE AND DAVY.

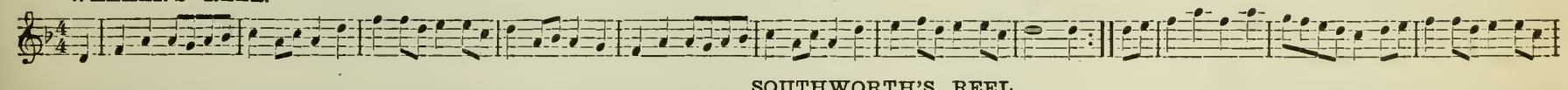


DOUBLE CLOG DANCE.

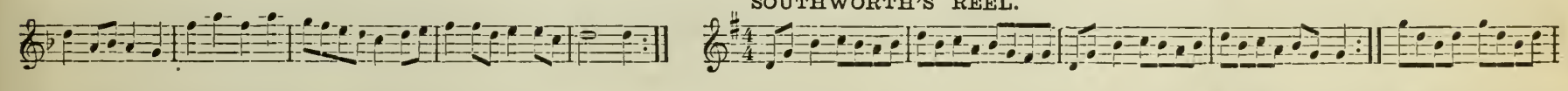


WALK ROUND.

WALKER'S REEL.

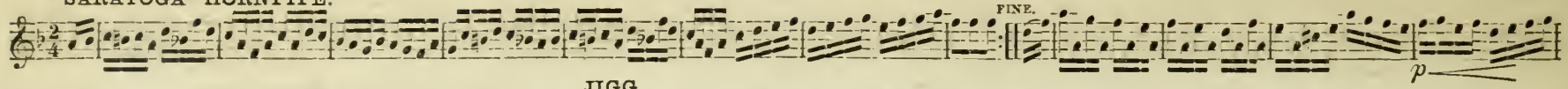


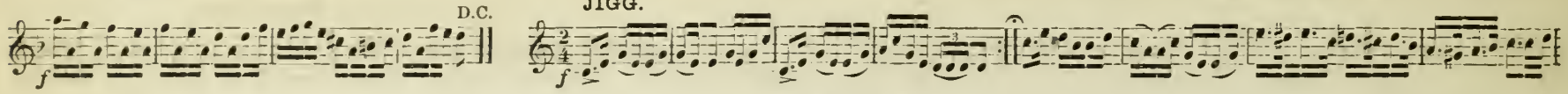
SOUTHWORTH'S REEL.

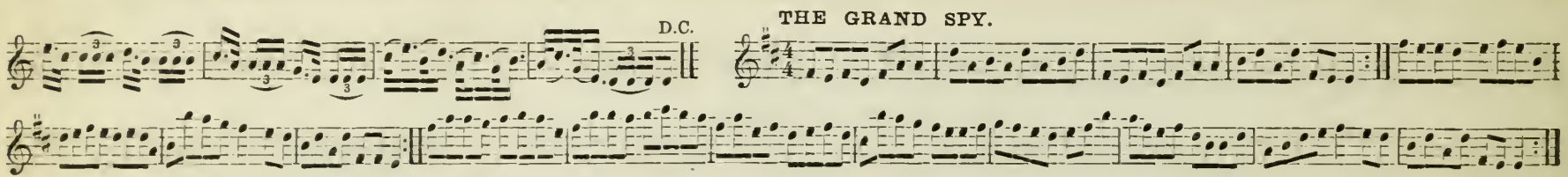


SAM HYDE'S QUICKSTEP.

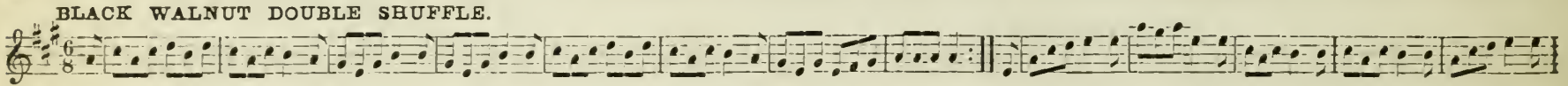
SARATOGA HORNPIPE.



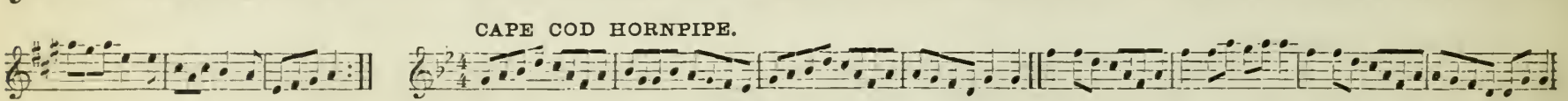




BLACK WALNUT DOUBLE SHUFFLE.



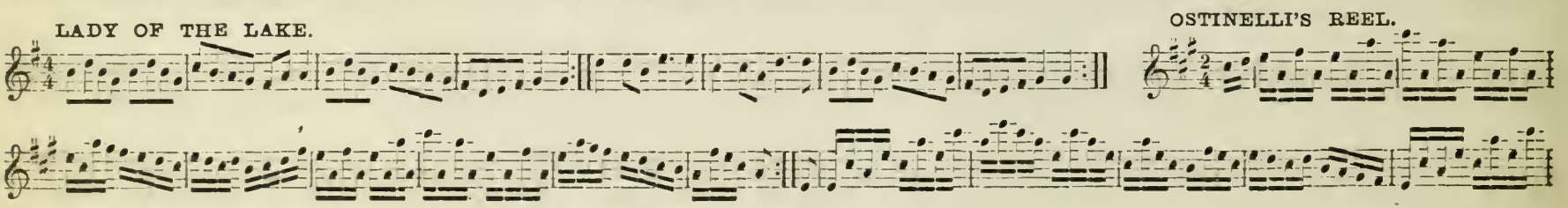
CAPE COD HORNPIPE.



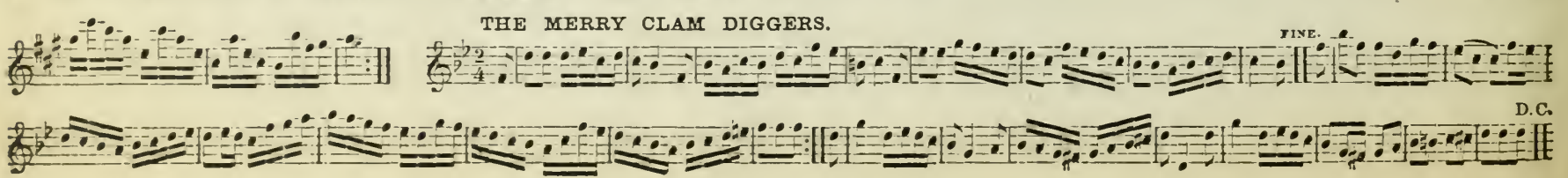
THE STRANGER.

LADY OF THE LAKE.

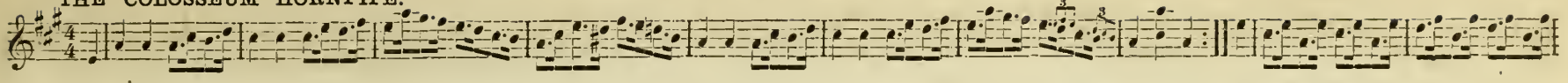
OSTINELLI'S REEL.



THE MERRY CLAM DIGGERS.

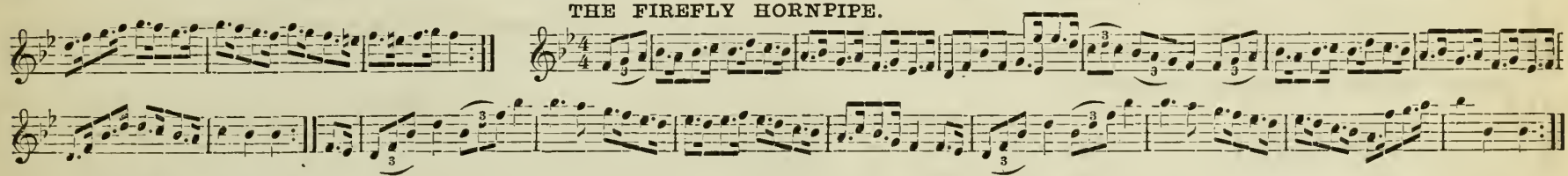


THE COLOSSEUM HORNPIPE.

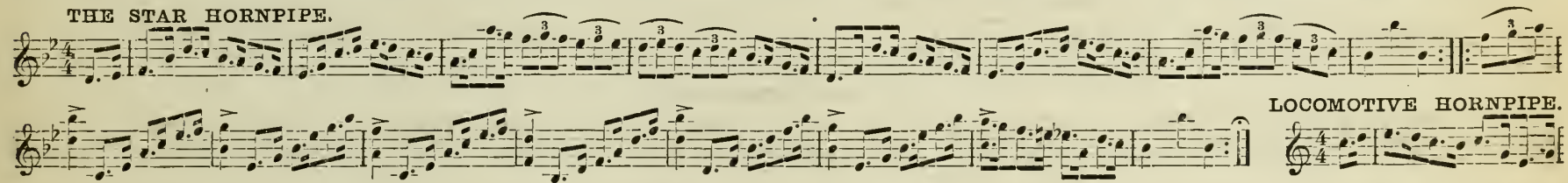


THE OLYMPIC HORNPIPE.

THE FIREFLY HORNPIPE.



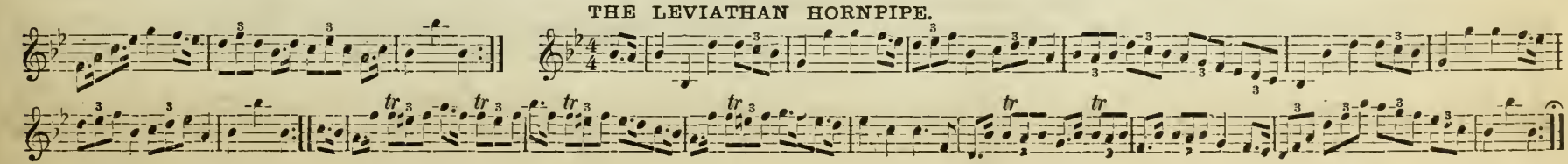
THE STAR HORNPIPE.



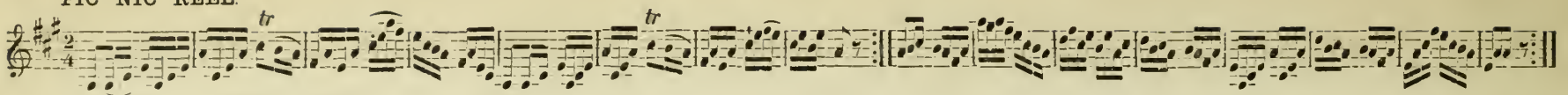
LOCOMOTIVE HORNPIPE.

BIG BEN HORNPIPE.

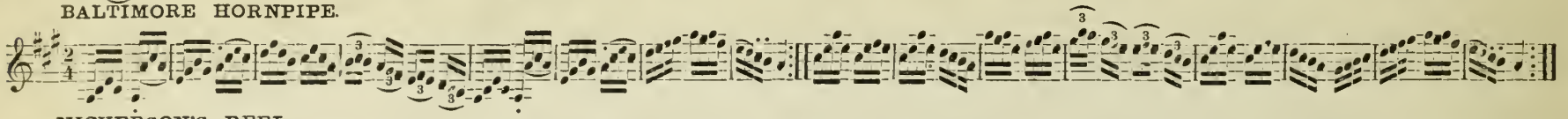
THE LEVIATHAN HORNPIPE.



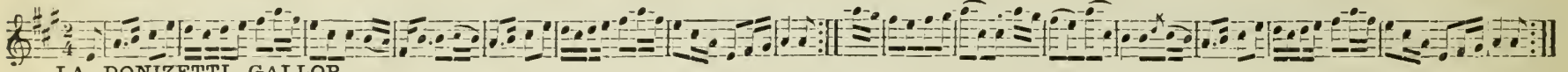
PIC NIC REEL.



BALTIMORE HORNPIPE.

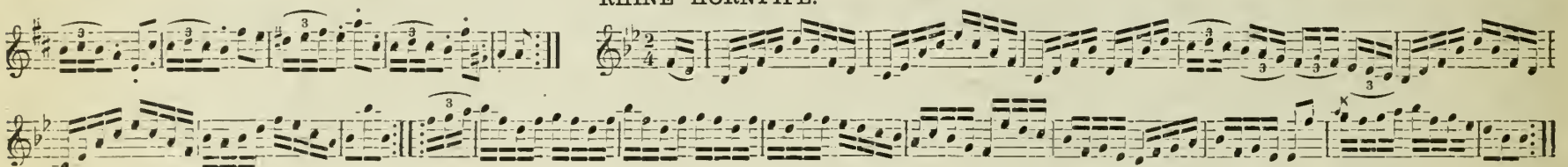


NICKERSON'S REEL.

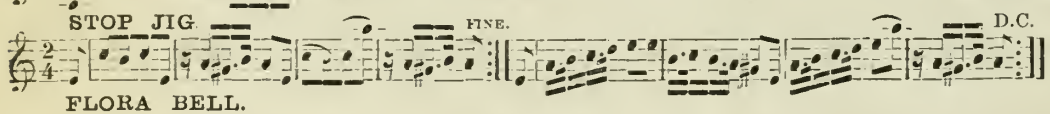


LA DONIZETTI GALLOP.

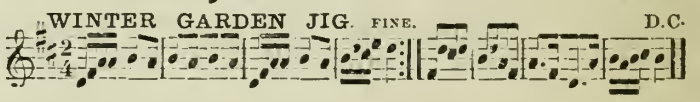
RHINE HORNPIPE.



STOP JIG

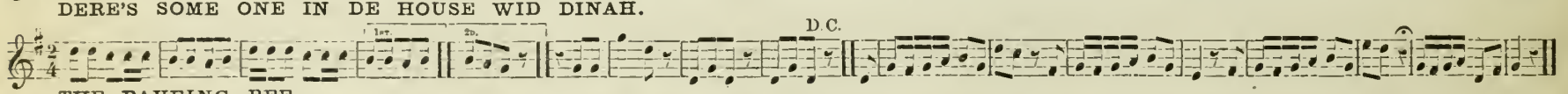


WINTER GARDEN JIG.

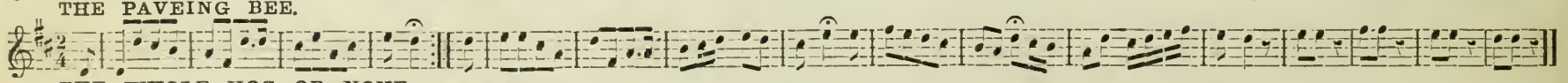


FLORA BELL.

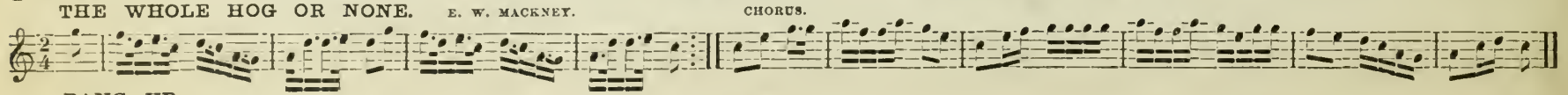
DERE'S SOME ONE IN DE HOUSE WID DINAH.



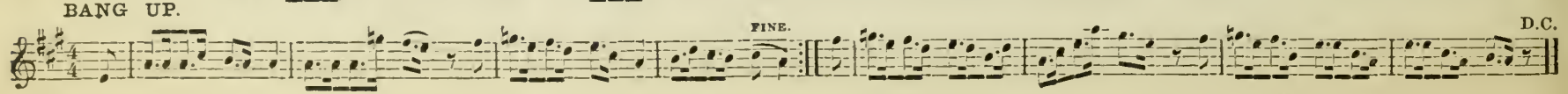
THE PAVEING BEE.



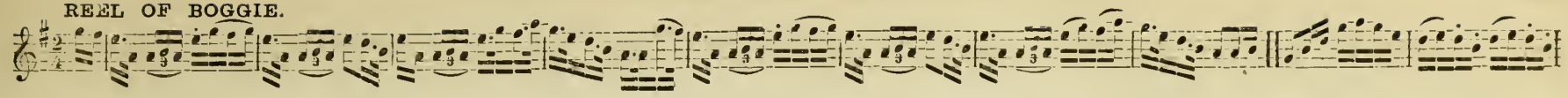
THE WHOLE HOG OR NONE. E. W. MACKNEY.



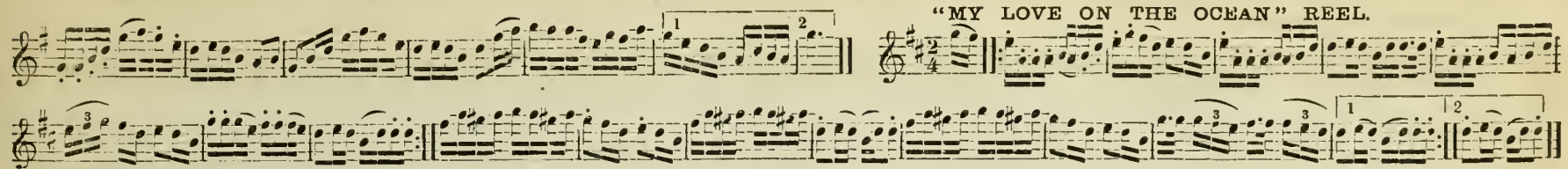
BANG UP.



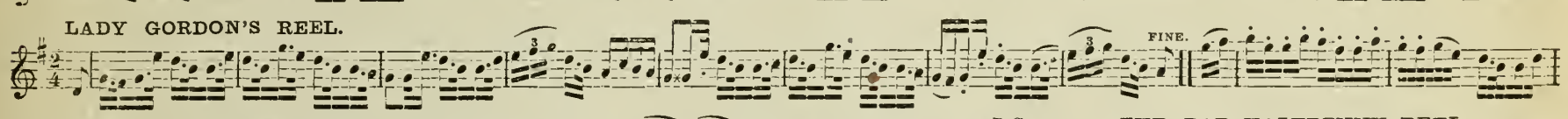
REEL OF BOGGIE.



"MY LOVE ON THE OCEAN" REEL.



LADY GORDON'S REEL.

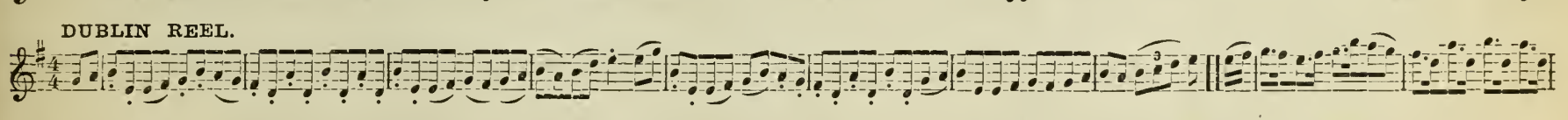


THE RAP HALFPENNY REEL.

"THE BUNCH OF HOLLY" REEL.

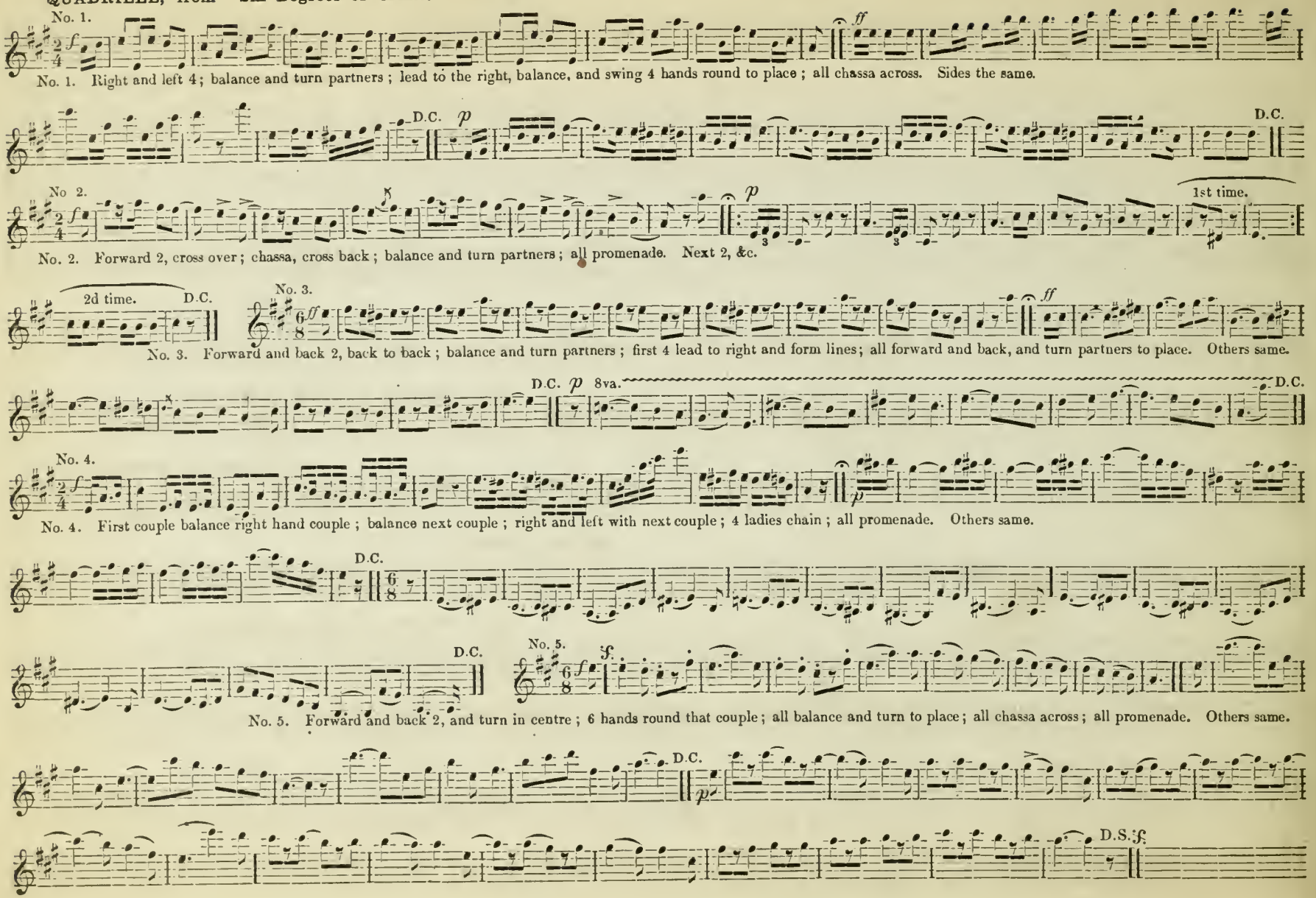
"THE PRIMROSE GIRL" REEL.

DUBLIN REEL.



LADY LUCY CAMPBELL'S REEL.

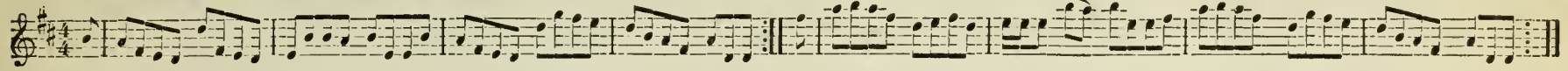
QUADRILLE, from "Six Degrees of Crime." HOLLOWAY.


No. 1.
No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing 4 hands round to place; all chassa across. Sides the same.
D.C.
No 2.
1st time.
No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.
2d time.
No. 3.
No. 3. Forward and back 2, back to back; balance and turn partners; first 4 lead to right and form lines; all forward and back, and turn partners to place. Others same.
8va.
No. 4.
No. 4. First couple balance right hand couple; balance next couple; right and left with next couple; 4 ladies chain; all promenade. Others same.
No. 5.
No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.
D.S.

MORAG'S FAIRY GLEN.

THE FIELD OF BANNOCKBURN.

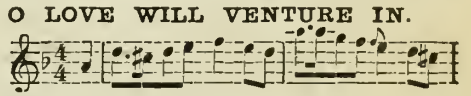
THE DEAR MEAL' IS CHEAP AGAIN.



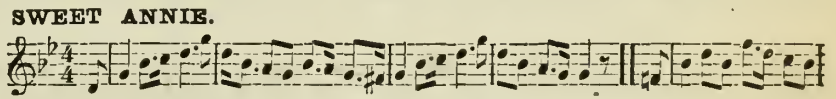
JINGLING JOHNNIE.

MY HEART'S IN THE HIGHLAND.

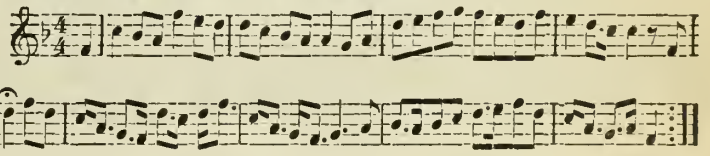
O LOVE WILL VENTURE IN.



SWEET ANNIE.



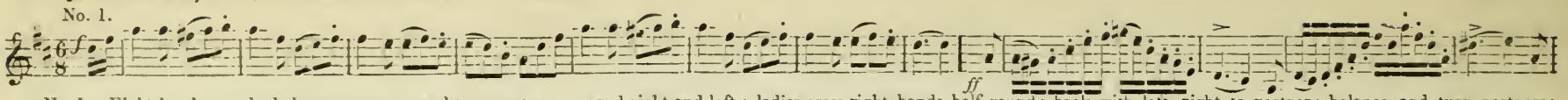
THE BRAES OF BALLOCKMILE.



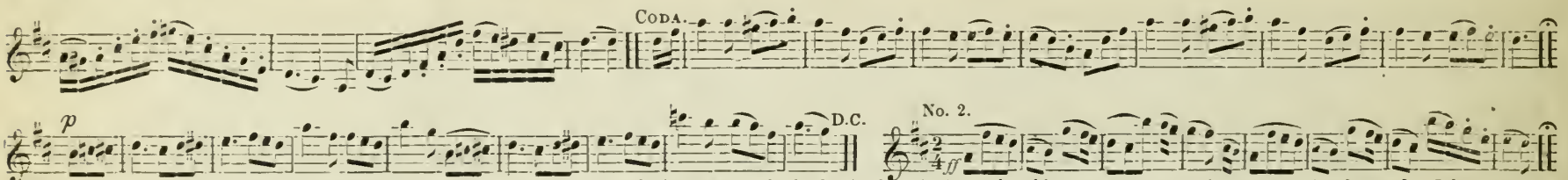
ANNIE O' THE BANKS O' THE DEE.

QUADRILLE, from "Corsican Brothers." Holloway.

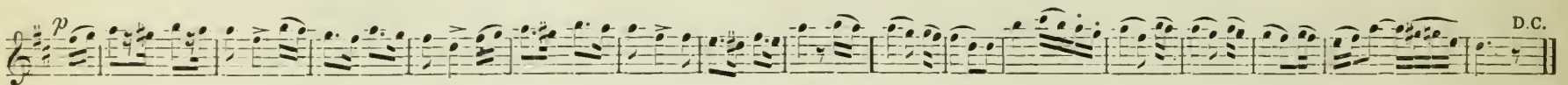
No. 1.

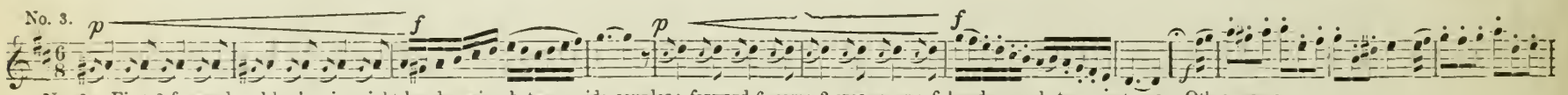


No. 1. Eight hands round; balance to corners and turn partners; grand right and left; ladies cross right hands half round; back with left, right to partner; balance and turn partners; ladies grand chain; all promenade.



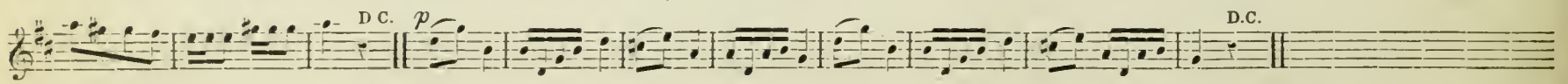
No. 2. 1st couple lead to right, 4 hands round; cross right hands half round with next couple, back with left; ladies chain with next, turn partner in centre; 6 hands round. Others same.

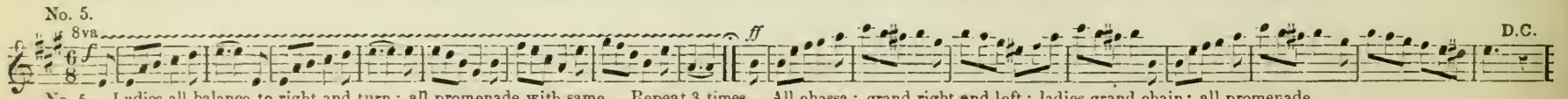




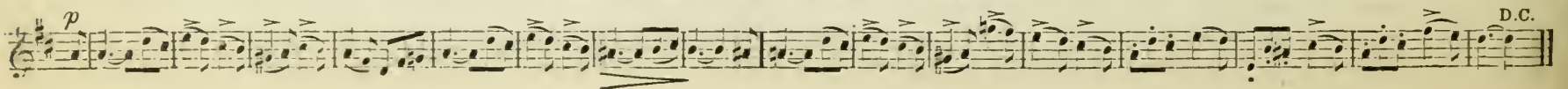
No 3. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same.

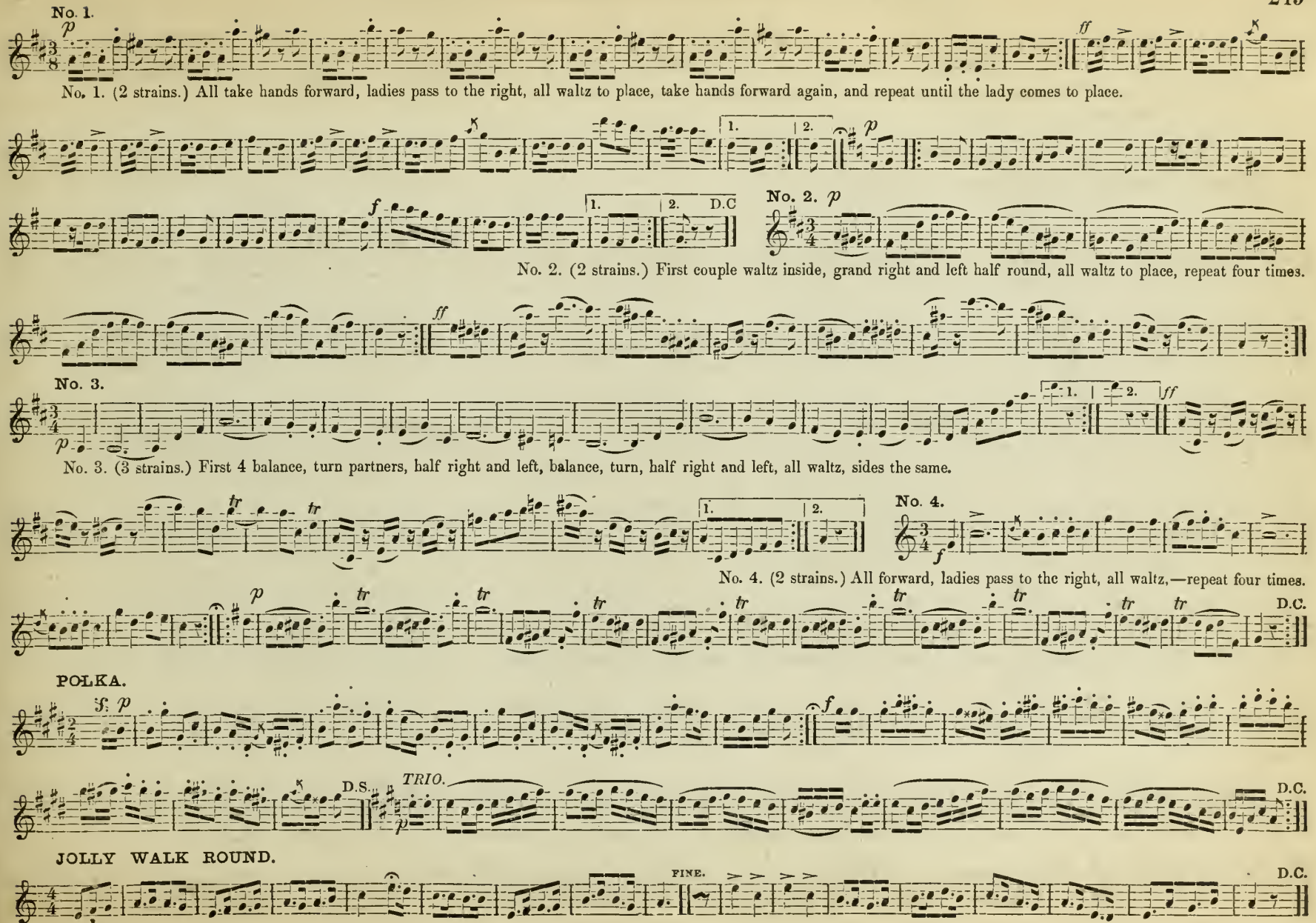
No. 4. First 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; all forward and back, turn partners to place. Sides same.



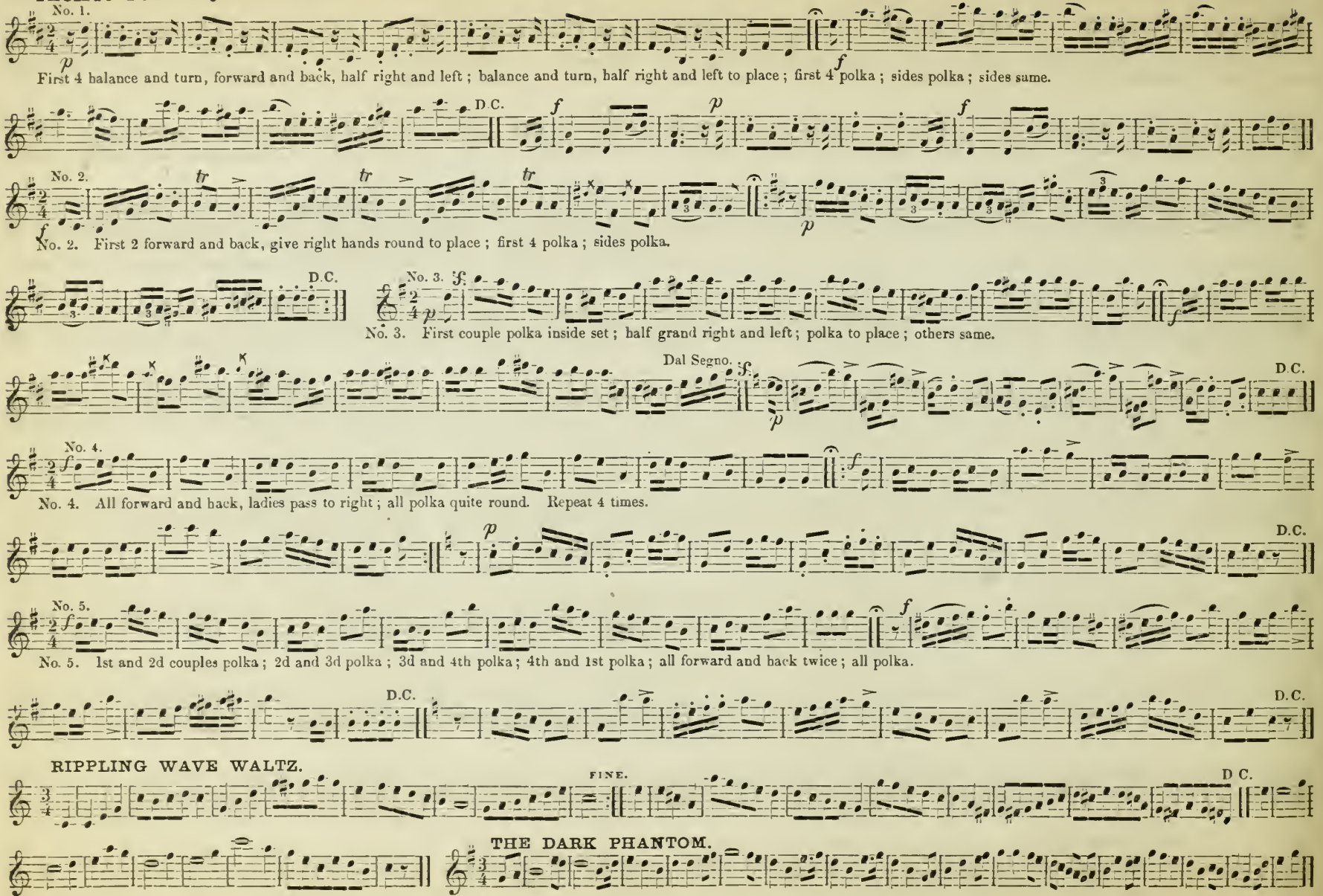


No. 5. Ladies all balance to right and turn; all promenade with same. Repeat 3 times. All chassa; grand right and left; ladies grand chain; all promenade.




No. 1.
No. 1. (2 strains.) All take hands forward, ladies pass to the right, all waltz to place, take hands forward again, and repeat until the lady comes to place.
No. 2.
No. 2. (2 strains.) First couple waltz inside, grand right and left half round, all waltz to place, repeat four times.
No. 3.
No. 3. (3 strains.) First 4 balance, turn partners, half right and left, balance, turn, half right and left, all waltz, sides the same.
No. 4.
No. 4. (2 strains.) All forward, ladies pass to the right, all waltz,—repeat four times.
D.C.
POLKA.
D.S.
TRIO.
JOLLY WALK ROUND.
FINE.

PACIFIC POLKA QUADRILLE.

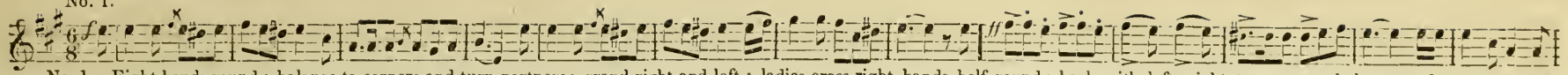

No. 1.
First 4 balance and turn, forward and back, half right and left ; balance and turn, half right and left to place ; first 4 polka ; sides polka ; sides same.
D.C.
No. 2.
No. 2. First 2 forward and back, give right hands round to place ; first 4 polka ; sides polka.
D.C.
No. 3.
No. 3. First couple polka inside set ; half grand right and left ; polka to place ; others same.
Dal Segno.
D.C.
No. 4.
No. 4. All forward and back, ladies pass to right ; all polka quite round. Repeat 4 times.
D.C.
No. 5.
No. 5. 1st and 2d couples polka ; 2d and 3d polka ; 3d and 4th polka ; 4th and 1st polka ; all forward and back twice ; all polka.
D.C.
D.C.

RIPPLING WAVE WALTZ.

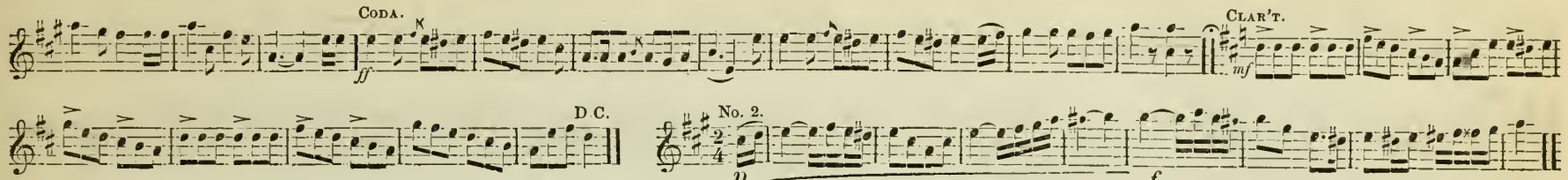
THE DARK PHANTOM.

LES ROSES QUADRILLE. FREDERICK.

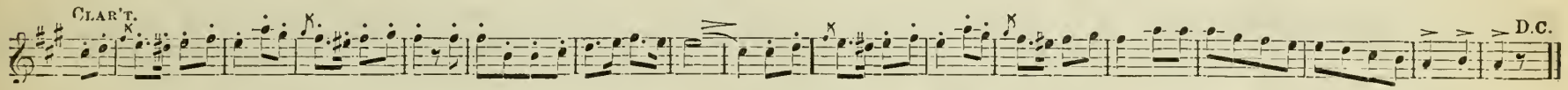
No. 1.

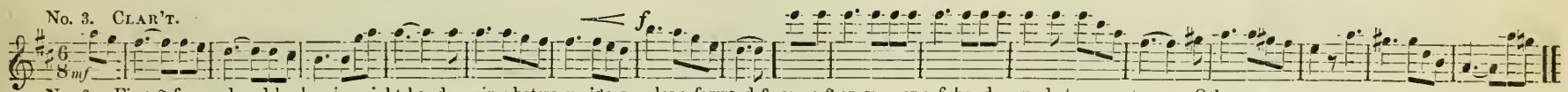


No. 1. Eight hands round ; balance to corners and turn partners ; grand right and left ; ladies cross right hands half round ; back with left, right to partner ; balance and turn partners ; ladies grand chain ; all promenade.

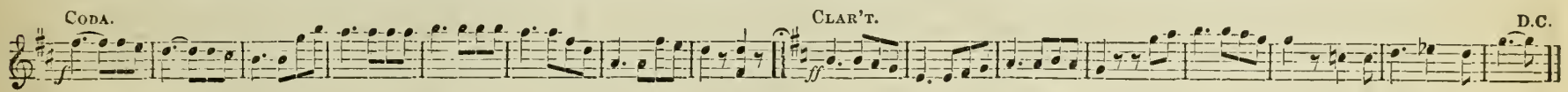


No. 2. 1st couple lead to right, 4 hands round ; cross right hands half round with next couple, back with left ; ladies chain with next, turn partner in centre ; 6 hands round. Others same.

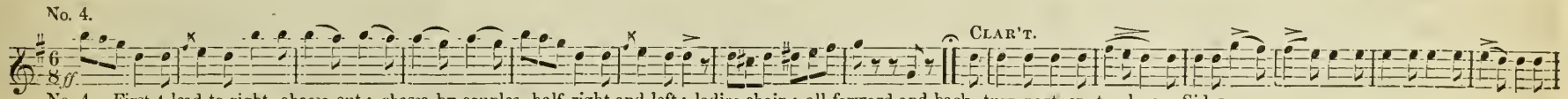




No 3. First 2 forward and back, give right hands, swing between side couples ; forward 6, same 2 cross over ; 6 hands round, turn partners. Others same.



No. 4.

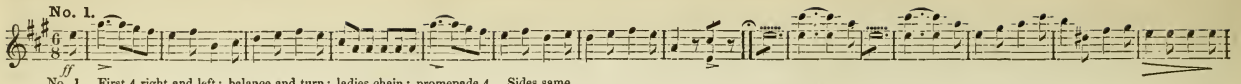


No. 4. First 4 lead to right, chassa out ; chassa by couples, half right and left ; ladies chain ; all forward and back, turn partners to place. Sides same.

No. 5. Ladies all balance to right and turn ; all promenade with same. Repeat 3 times. All chassa ; grand right and left ; ladies grand chain ; all promenade.

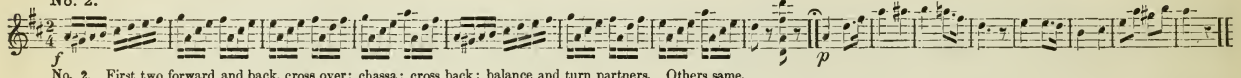
MAYFLOWER QUADRILLE.

No. 1.

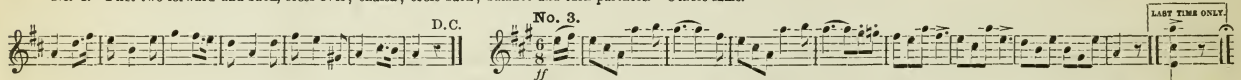


No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

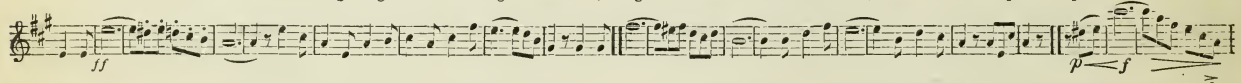
No. 2.



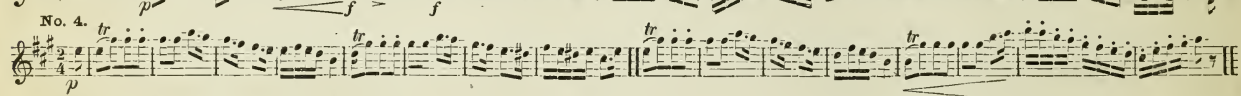
No. 2. First two forward and back, cross over; chassa; cross back; balance and turn partners. Others same.



No. 3. First two forward and back, give right hands and swing between sides; swing 6 hands round, forward and back 6, same 2 cross back to place; all promenade. Others same.

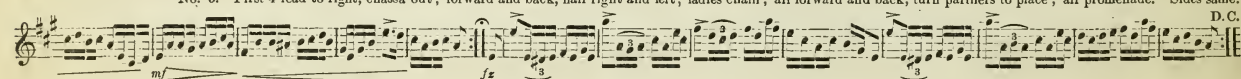


No. 4.

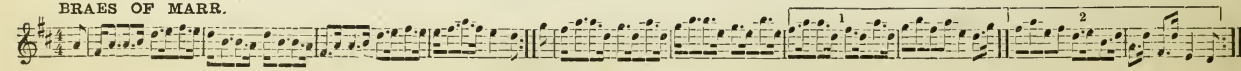


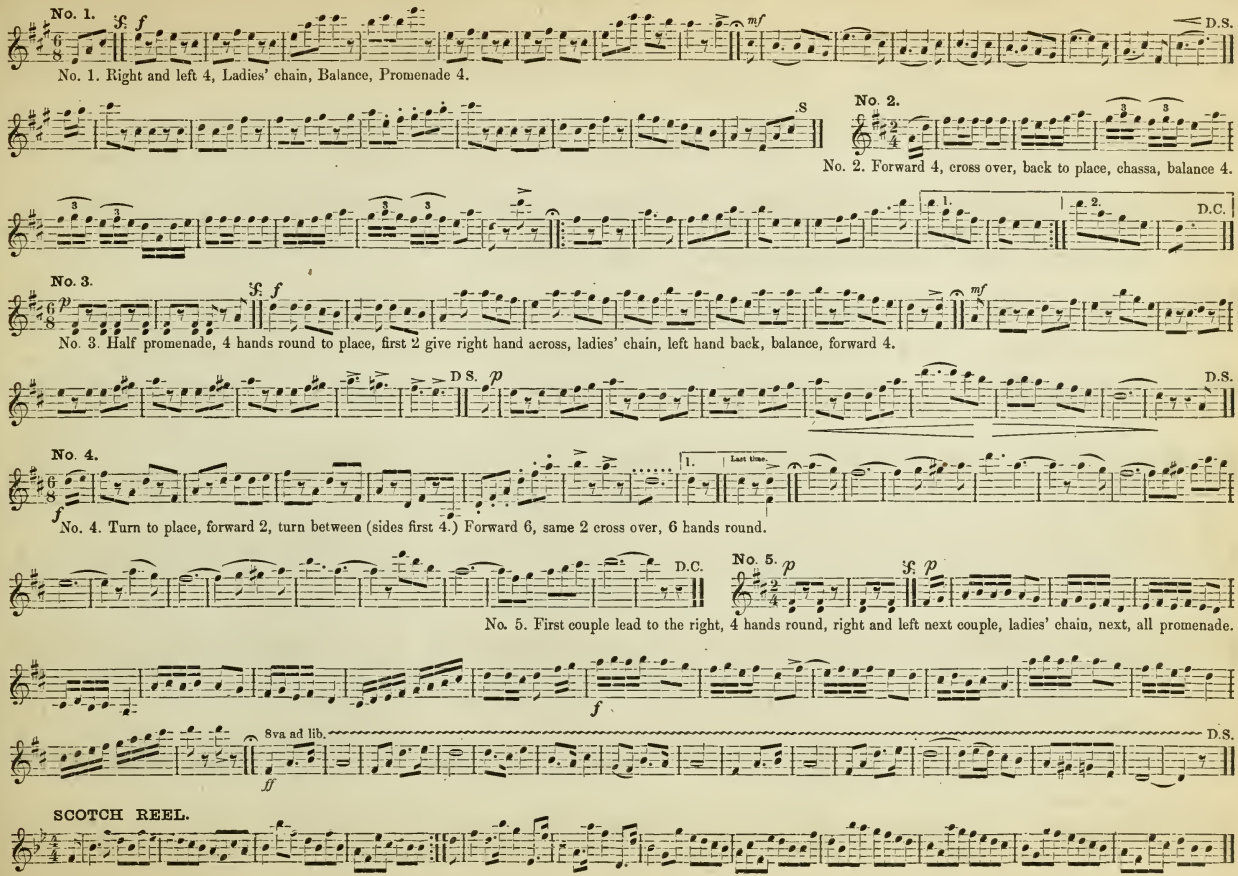
No. 4. First two give right hands, cross over; back with left on a line; balance, half promenade; ladies chain; half right and left to place. Others same.

No. 5. First 4 lead to right, chassa out; forward and back, half right and left; ladies chain; all forward and back, turn partners to place; all promenade. Sides same.



BRAES OF MARR.

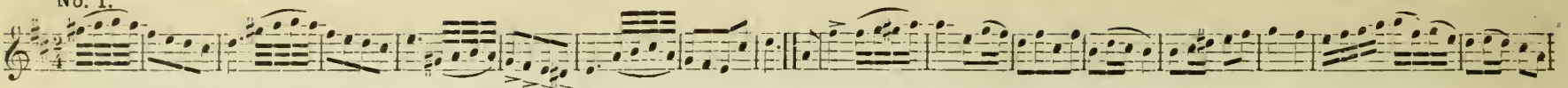



No. 1.
D.S.
No. 1. Right and left 4, Ladies' chain, Balance, Promenade 4.
No. 2.
No. 2. Forward 4, cross over, back to place, chassa, balance 4.
D.C.
No. 3.
No. 3. Half promenade, 4 hands round to place, first 2 give right hand across, ladies' chain, left hand back, balance, forward 4.
No. 4.
No. 4. Turn to place, forward 2, turn between (sides first 4.) Forward 6, same 2 cross over, 6 hands round.
No. 5.
No. 5. First couple lead to the right, 4 hands round, right and left next couple, ladies' chain, next, all promenade.
8va ad lib.
SCOTCH REEL.

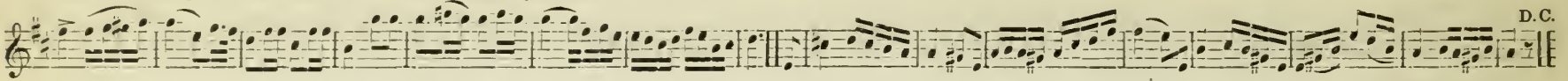
QUADRILLE DE PAGANINI.

PLAYED BY BUCKLEY'S MINSTRELS.

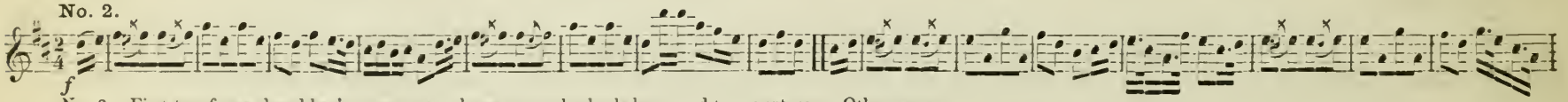
No. 1.



No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

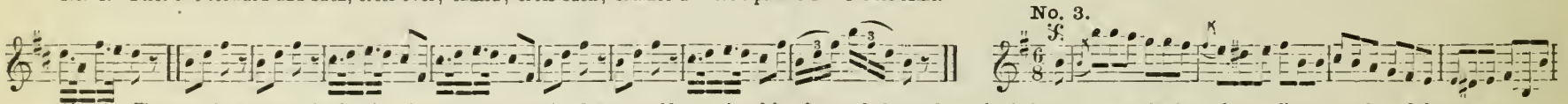


No. 2.

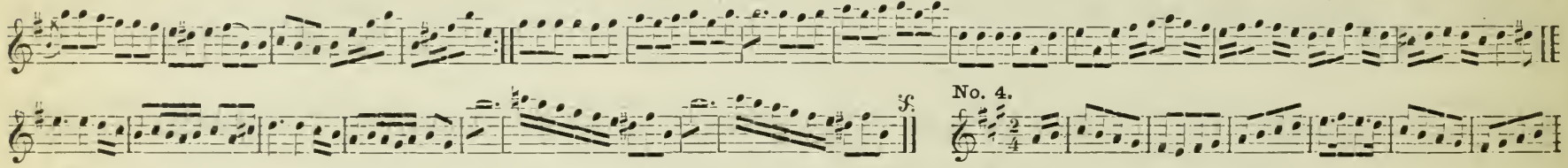


No. 2. First two forward and back, cross over; chassa; cross back; balance and turn partners. Others same.

No. 3.



No. 3. First two forward and back, give right hands and swing between sides; swing 6 hands round, forward and back 6, same 2 cross back to place; all promenade. Others same.

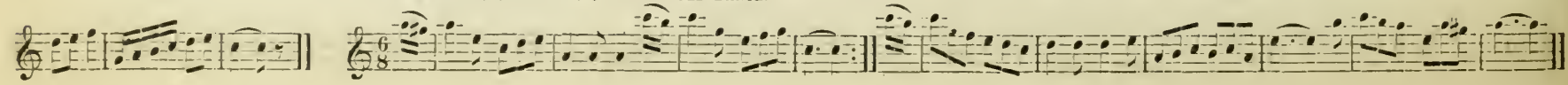


No. 4. First two give right hands, cross over; back with left on a line: balance, half promenade; ladies chain; half right and left to place. Others same.

No. 5. First 4 lead to right, chassa out; forward and back, half right and left; ladies chain; all forward and back, turn partners to place; all promenade. Sides same.

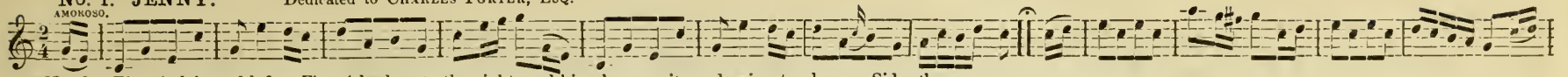
THE RIGGADOON.

AN OLD DANCE.

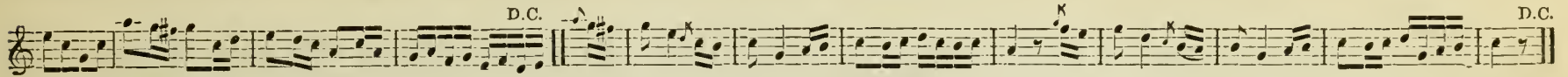


No. 1. JENNY. Dedicated to CHARLES PORTER, ESQ.

AMOROSO.



No. 1. First 4 right and left. First 4 lead up to the right, and kiss the opposite and swing to places. Sides the same.



No. 2. MARY.

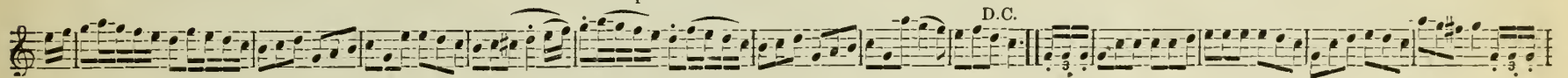
AFFECTOSO.

No. 2. (3 strains.) First gentleman give right hand to partner, left hand to side lady, (the two ladies join their other hands behind the gentleman at the waist.) — three forward and back, repeat,—the gentleman retires back stooping to pass under the ladies' arms who are holding hands, the gentleman, then rising, causes the two ladies to pass and turn under each of his arms, at the same time bowing, while the two ladies courtesy. Second gentleman give right hand, &c.

No. 3. LIZZIE.

SMARTOSO.

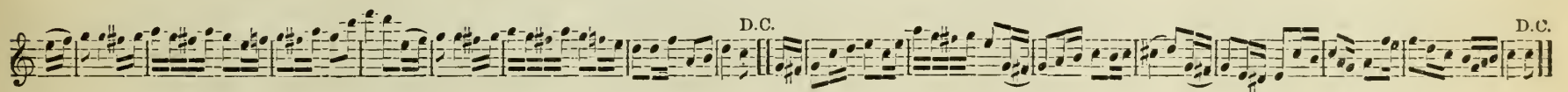
No. 3. (2 strains.) First couple chassa to couple on their right, bow and courtesy to each other twice, moving right and left across each other, at each salutation—right and left with same couple— chassa to next couple, next, next—other couples the same.



No. 4. BINIE.

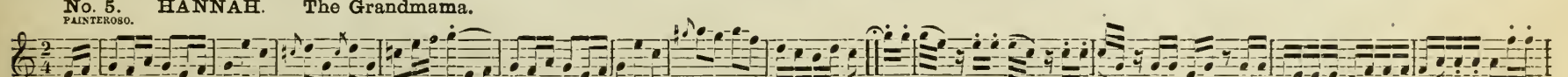
DONTCAREOSO.

No. 4. (3 strains.) First lady balance to right hand gentleman, turn with any gentleman she may choose—balance with next gentleman, &c., second lady, &c., third lady, fourth lady.

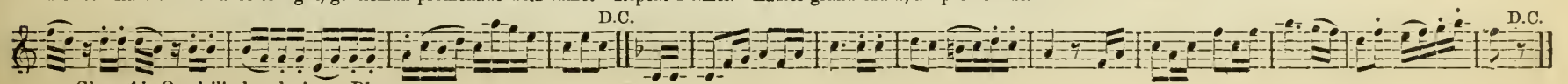


No. 5. HANNAH. The Grandmama.

PAINTEROSO.



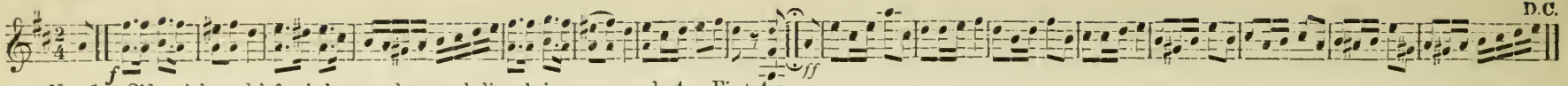
No. 5. Ladies all balance to right, gentleman promenade with same. Repeat 4 times. Ladies grand chain, all promenade.



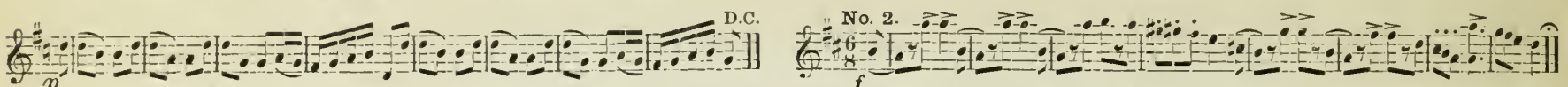
Close this Quadrille by playing a Dirge.

VIOLET QUADRILLE.

No. 1.

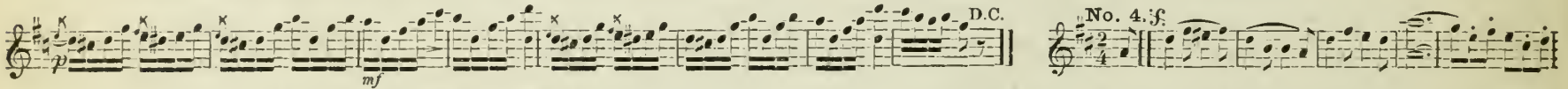


No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.



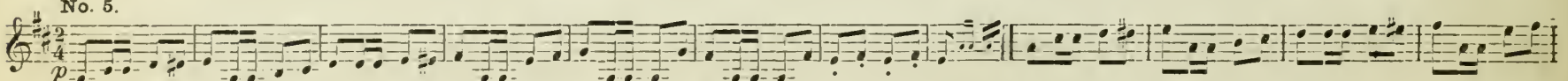
No. 2. First 2 forward and back, cross over; chassa, cross back; ladies chain; promenade 4. Others same.

No. 3. First 4 forward and back, lead to right; cross right hands half round, back with left; ladies chain with same; all promenade. Sides same.

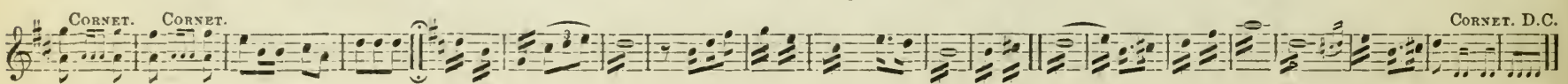


No. 4. First couple forward and back, forward and leave lady opposite; forward 3, four hands half round; ladies chain; forward, and half right and left to place. Others same.

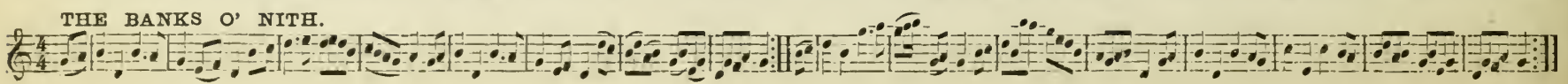
No. 5.



No. 5. First 4 lead to right, chassa out; right and left; ladies chain; all forward and swing to place; ladies grand chain; all promenade. Sides same.



THE BANKS O' NITH.



No. 1.

No. 1. First 4 lead to right, ladies' chain with same, 4 hands round, right and left with same, all promenade.

D.S.

No. 2.

No. 2. Forward 2, back to back, ladies' chain, balance 4.

1. 2. D.C.

No. 3.

8va ad lib. loco.

No. 3. Cross to place, first 2 forward, gents chassa, ladies outside, cross over, 2 ladies chassa thro', gents outside, Forward 4.

8va.

No. 4.

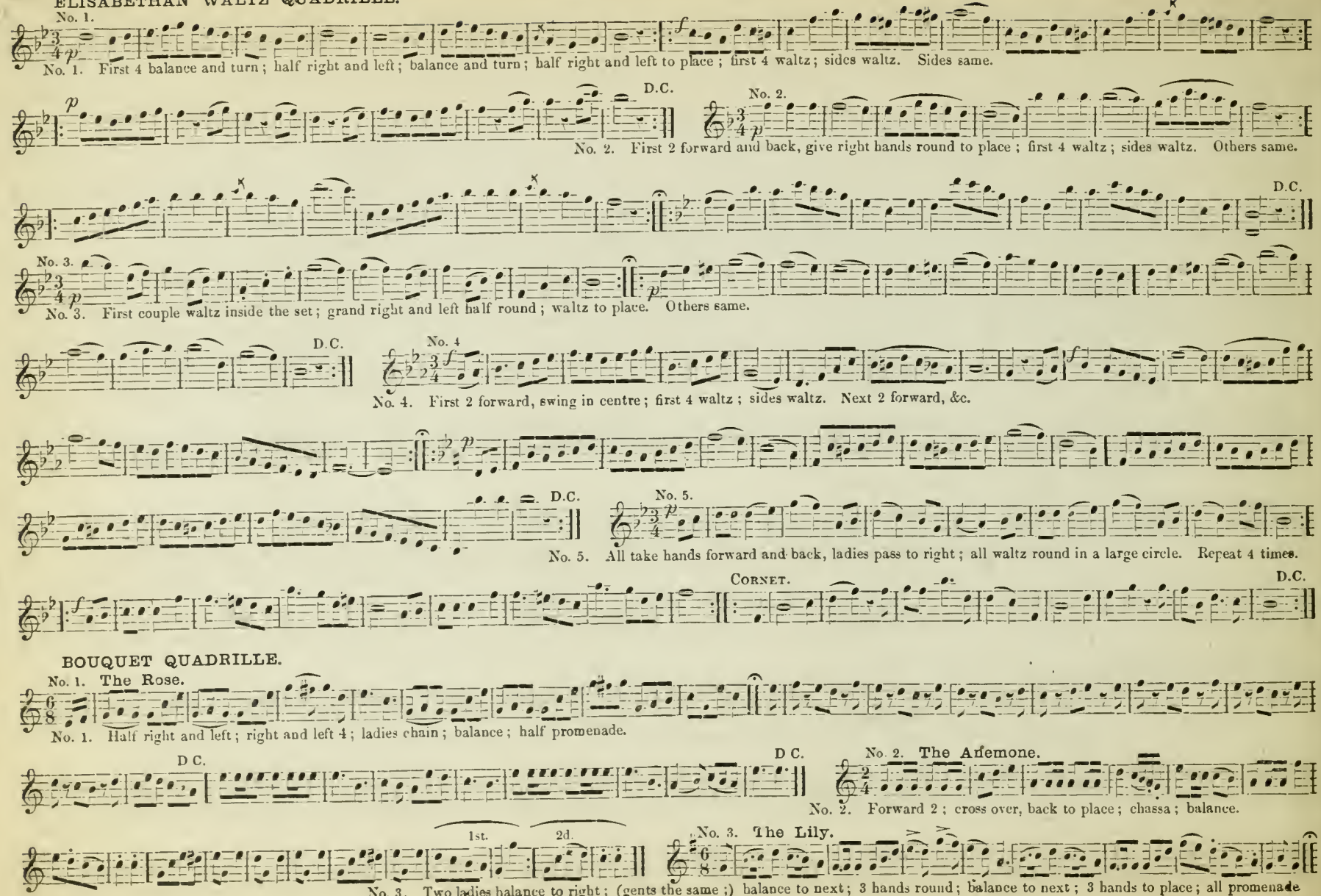
No. 4. Turn to place, 4 lead to right, chassa by couples, chassa out, half right and left, chassa by couples, half right and left, ladies' chain.

No. 5.

JOHNSON'S QUICKSTEP.

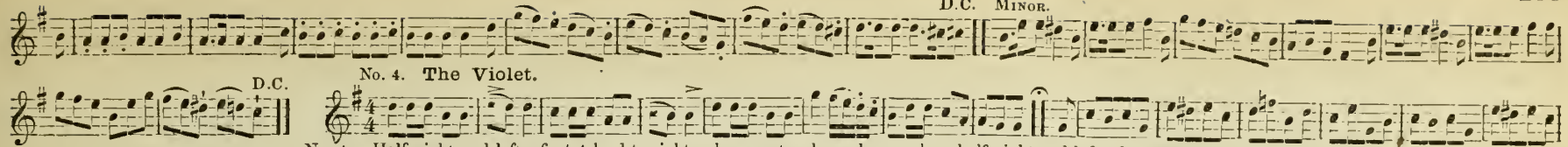
FINE.

ELISABETHAN WALTZ QUADRILLE.

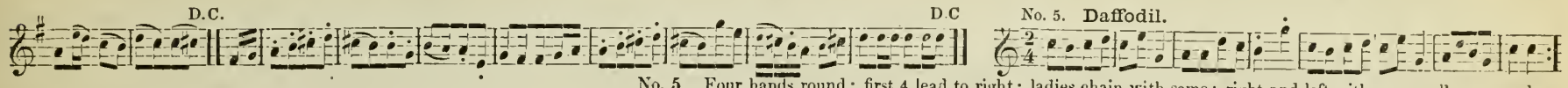

No. 1.
No. 1. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 waltz; sides waltz. Sides same.
D.C.
No. 2.
No. 2. First 2 forward and back, give right hands round to place; first 4 waltz; sides waltz. Others same.
D.C.
No. 3.
No. 3. First couple waltz inside the set; grand right and left half round; waltz to place. Others same.
D.C.
No. 4
No. 4. First 2 forward, swing in centre; first 4 waltz; sides waltz. Next 2 forward, &c.
D.C.
No. 5.
No. 5. All take hands forward and back, ladies pass to right; all waltz round in a large circle. Repeat 4 times.
CORNET.
D.C.

BOUQUET QUADRILLE.

No. 1. The Rose.
No. 1. Half right and left; right and left 4; ladies chain; balance; half promenade.
D C.
D C.
No. 2. The Anemone.
No. 2. Forward 2; cross over, back to place; chassa; balance.
1st.
2d.
No. 3. The Lily.
No. 3. Two ladies balance to right; (gents the same;) balance to next; 3 hands round; balance to next; 3 hands to place; all promenade

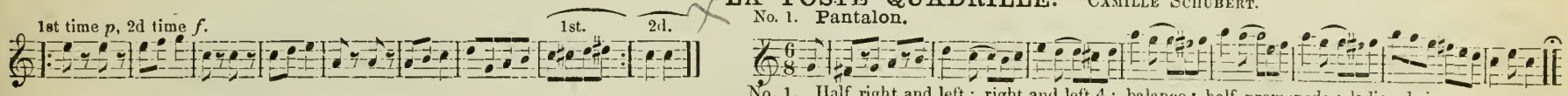


No. 4. Half right and left; first 4 lead to right; chassa out; chassa by couples; half right and left; forward, turn to place; chassa by couples.

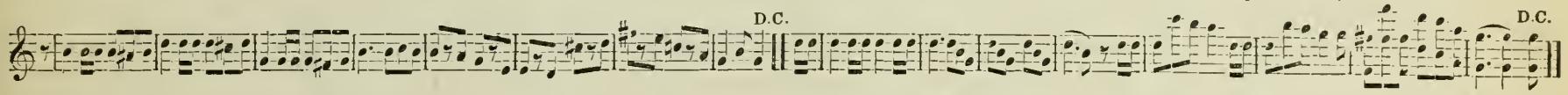


No. 5. Four hands round; first 4 lead to right; ladies chain with same; right and left with same; all promenade.

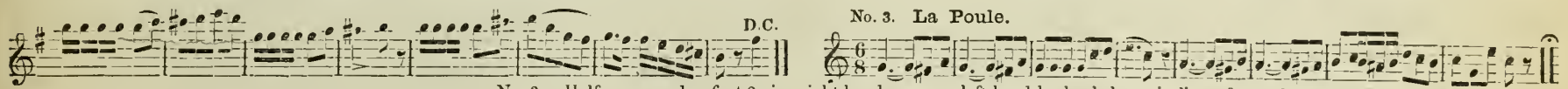
LA POSTE QUADRILLE. Camille Schubert.



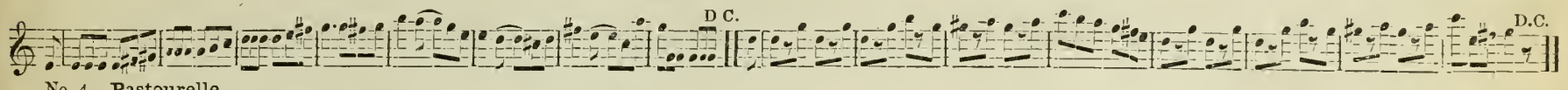
No. 1. Half right and left; right and left 4; balance; half promenade; ladies chain.



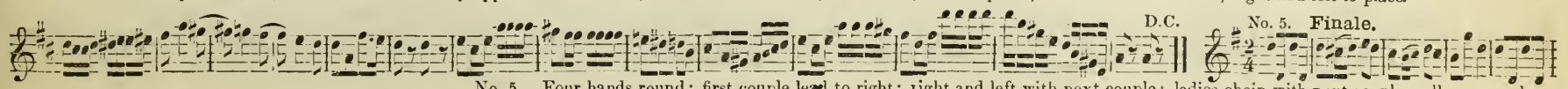
No. 2. Forward 2; cross over; chassa; back to place; balance 4.



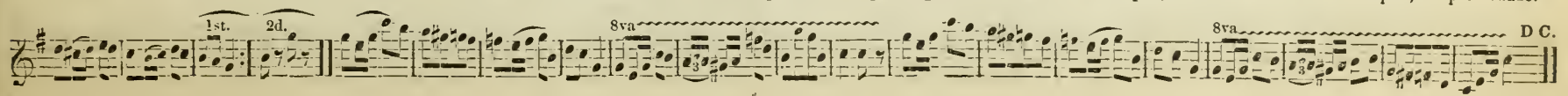
No. 3. Half promenade; first 2 give right hands across; left hand back; balance in line; forward 4; cross to place; ladies chain.

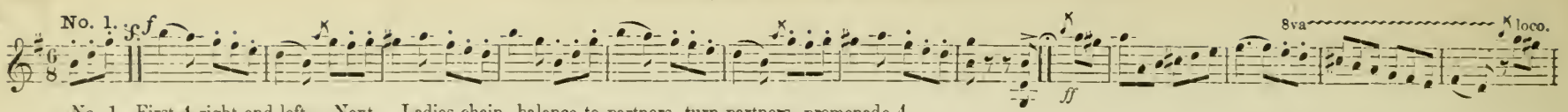


No. 4. First couple forward; forward and leave lady opposite; forward 3; two ladies cross over; forward 3; turn to place; four hands half round; right and left to place.

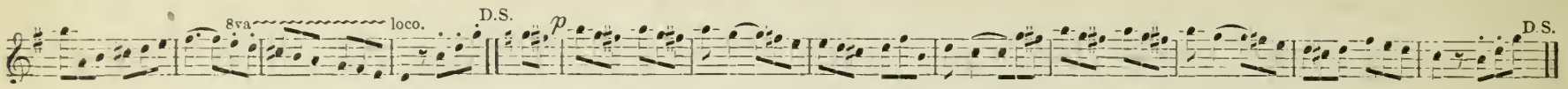


No. 5. Four hands round; first couple lead to right; right and left with next couple; ladies chain with next couple; all promenade.





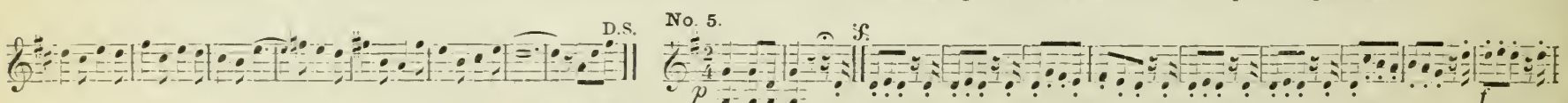
No. 1. First 4 right and left. Next. Ladies chain, balance to partners, turn partners, promenade 4.



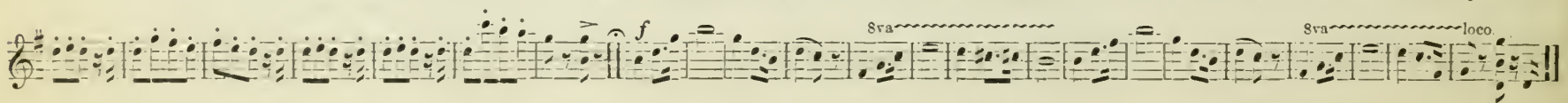
No. 2. First 2 forward and back, cross over, chassa, cross back, all promenade.

No. 3. First 2 give right hands, forward and back, cross over, left hands back in a line, ladies chain, half promenade, half right and left to place.

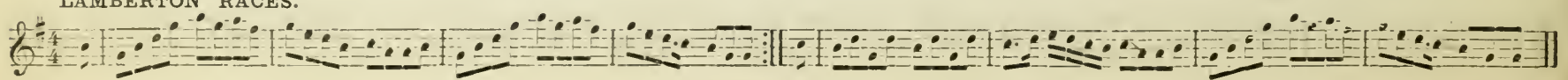
No 4. First 4 lead to the right. Gents forward and back, forward and join hands in a line, chassa out, right and left, all balance, turn to place, all promenade.



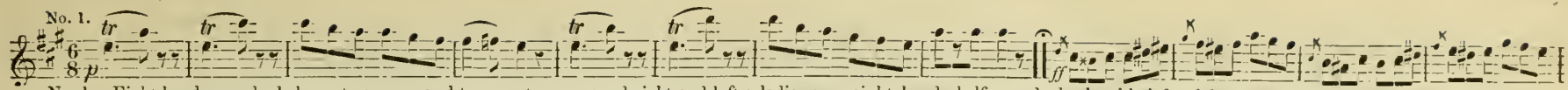
No. 5. First couple lead to the right, 4 hands round, right and left with next, ladies chain with next, all promenade.



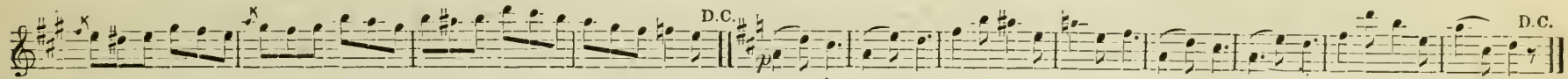
LAMBERTON RACES.

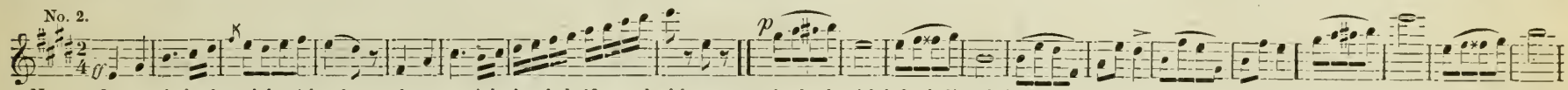


ELGIN QUADRILLE.

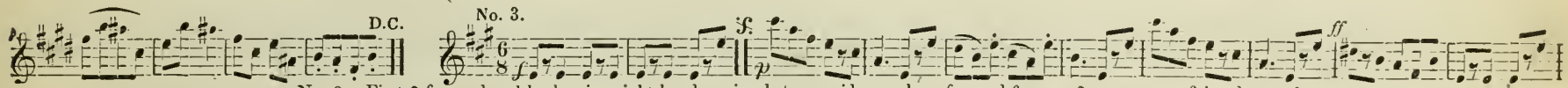


No. 1. Eight hands round; balance to corners and turn partners; grand right and left; ladies cross right hands half round; back with left, right to partner; balance and turn partners; ladies grand chain; all promenade.

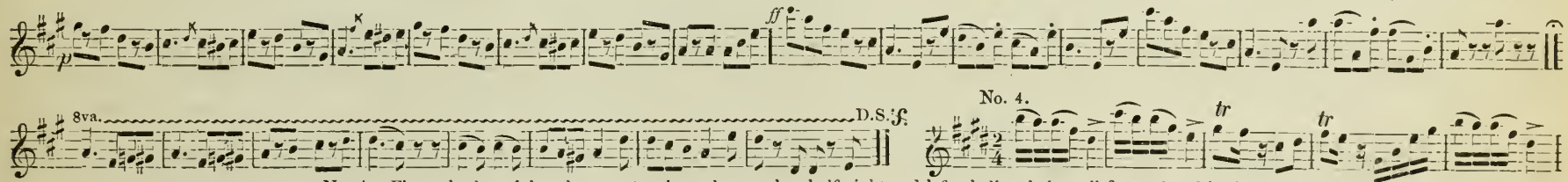




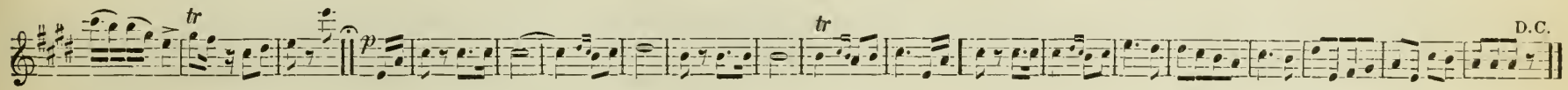
No. 2. 1st couple lead to right, 4 hands round; cross right hands half round with next couple, back with left; ladies chain with next, turn partner in centre; 6 hands round. Others same. .

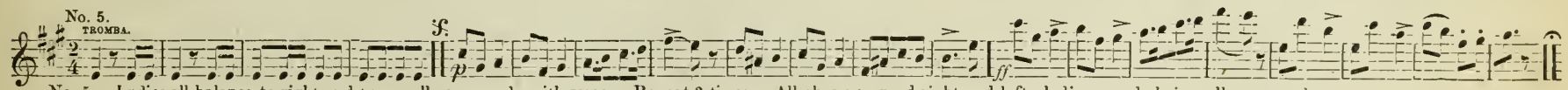


No. 3. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same.

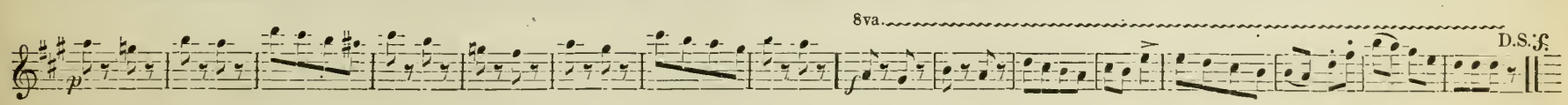


No. 4. First 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; all forward and back, turn partners to place. Sides same.

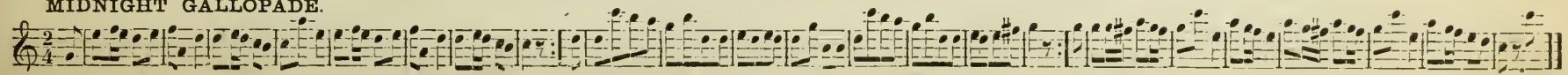




No. 5. Ladies all balance to right and turn; all promenade with same. Repeat 3 times. All chassa; grand right and left; ladies grand chain; all promenade.

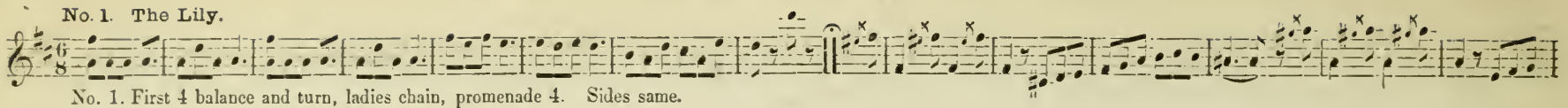


MIDNIGHT GALLOPADE.

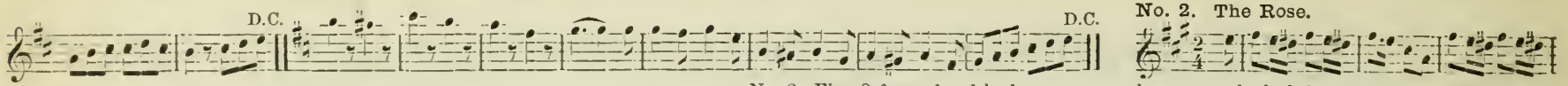


MAY FLOWER QUADRILLES.

No. 1. The Lily.

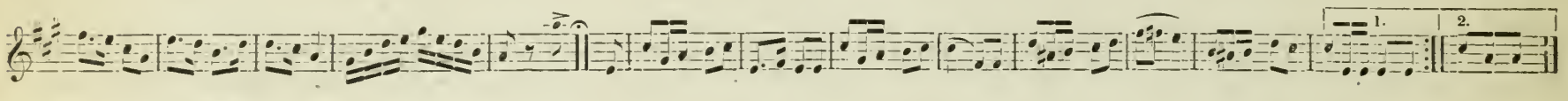


No. 1. First 4 balance and turn, ladies chain, promenade 4. Sides same.

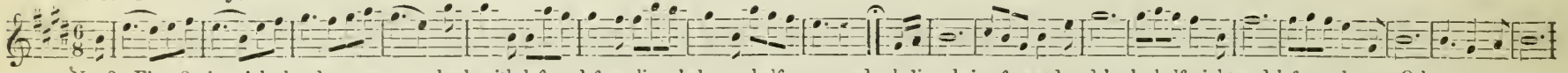


No. 2. The Rose.

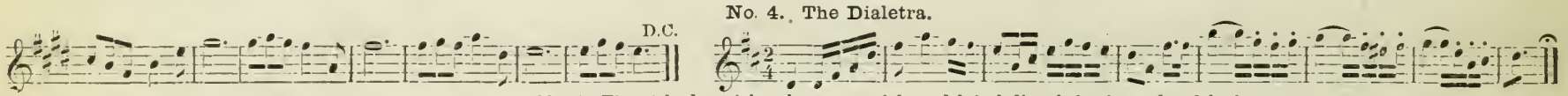
No. 2. First 2 forward and back, cross over, chassa, cross back, balance and turn. Others same.



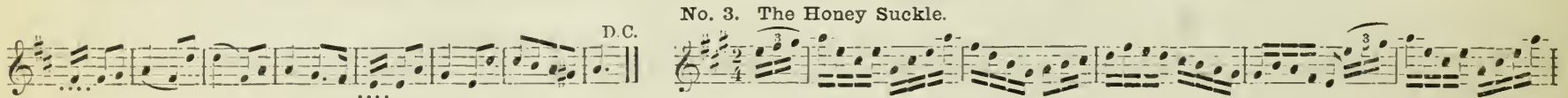
No. 3. The Pansy.



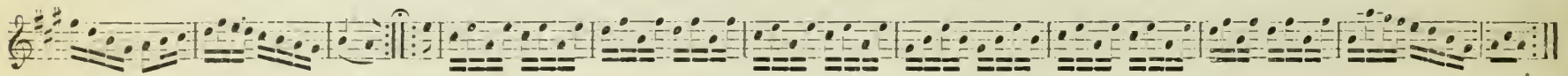
No. 3. First 2 give right hands, cross over, back with left and form line, balance, half promenade, ladies chain, forward and back, half right and left to place. Others same.



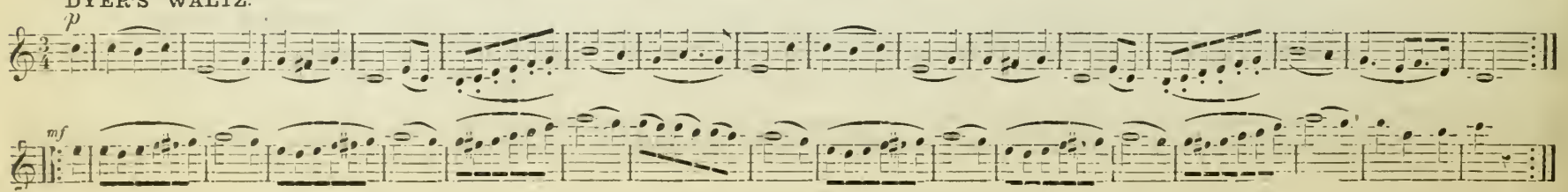
No. 4. First 4 lead to right, chassa out, right and left, ladies chain, forward and back, turn partners to place. Sides same.



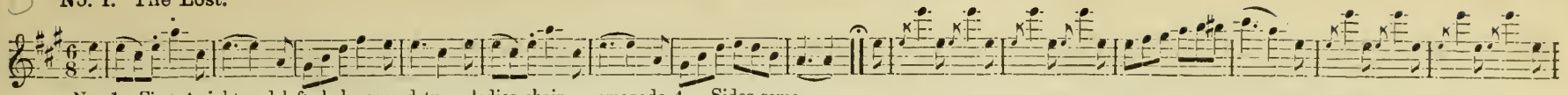
No. 5. First couple lead to right, 4 hands round, right and left with next, ladies chain with next, turn partner in centre, 6 hands round. Others same.



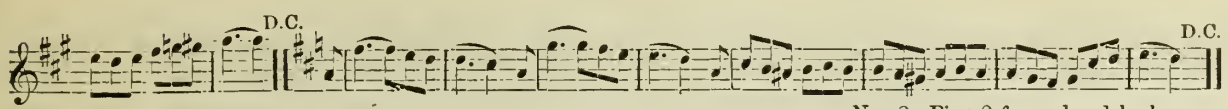
DYER'S WALTZ.



No. 1. The Lost.

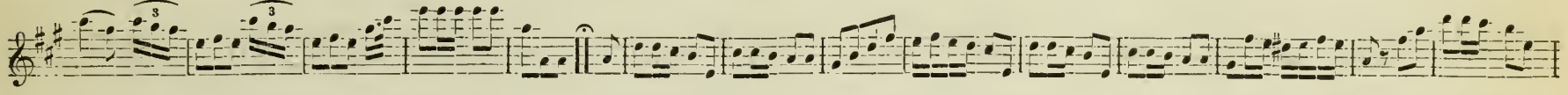


No. 1. First 4 right and left, balance and turn, ladies chain, promenade 4. Sides same.

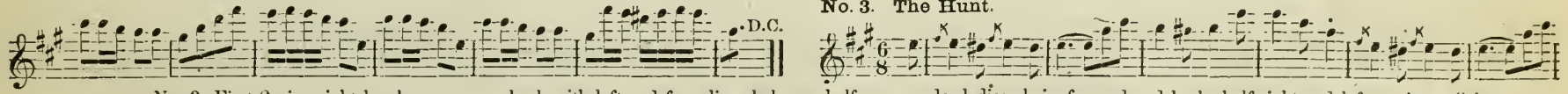


No. 2. The Start.

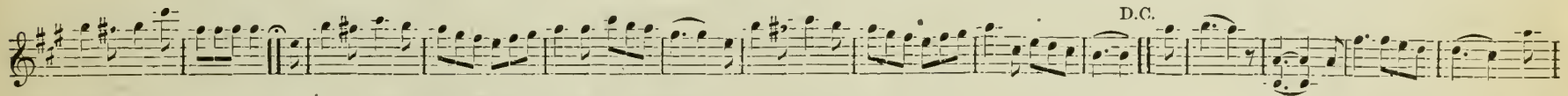
No. 2. First 2 forward and back, cross over, chassa, cross back, balance and turn. Others same.



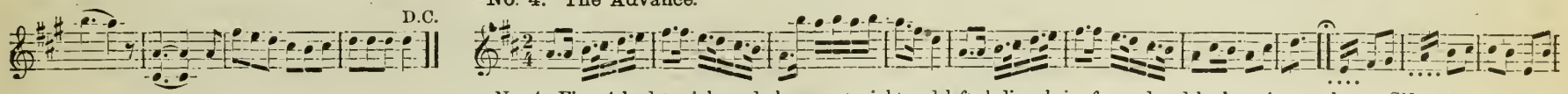
No. 3. The Hunt.



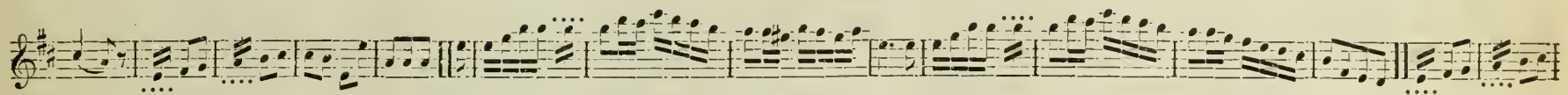
No. 3. First 2 give right hand, cross over, back with left and form line, balance, half promenade, ladies chain, forward and back, half right and left to place. Others same.



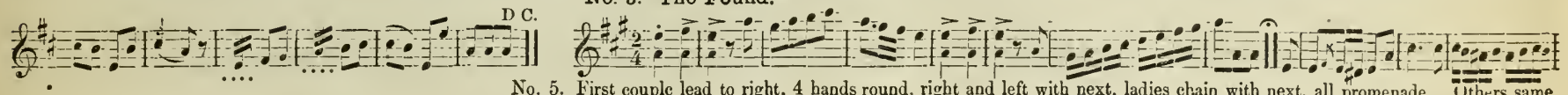
No. 4. The Advance.



No. 4 First 4 lead to right and chassa out, right and left, ladies chain, forward and back, swing to place. Sides same.

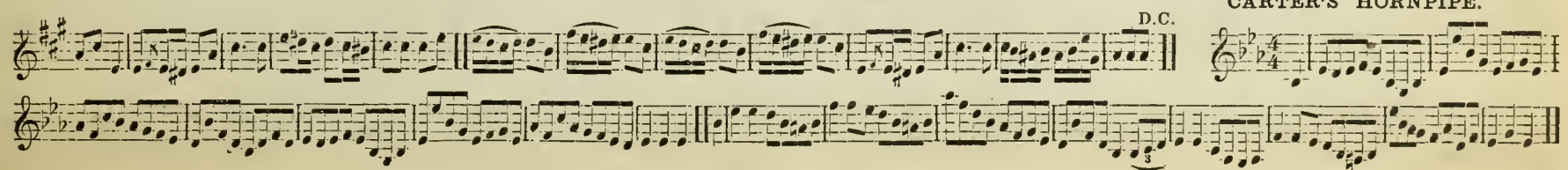


No. 5. The Found.



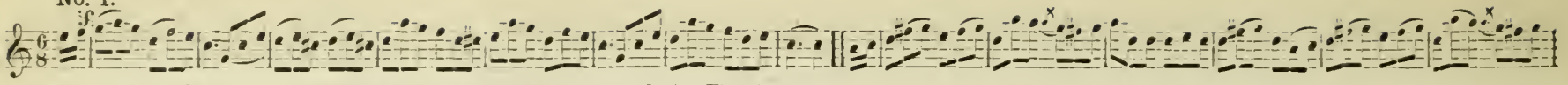
No. 5. First couple lead to right, 4 hands round, right and left with next, ladies chain with next, all promenade. Others same.

CARTER'S HORNPIPE.

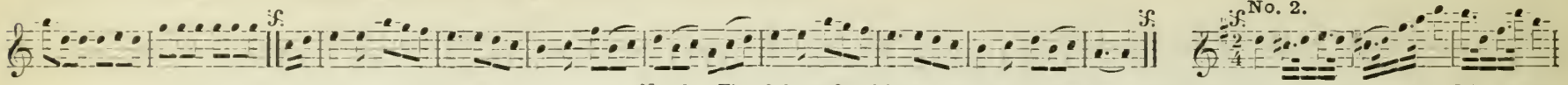


POMPEY'S QUADRILLE.

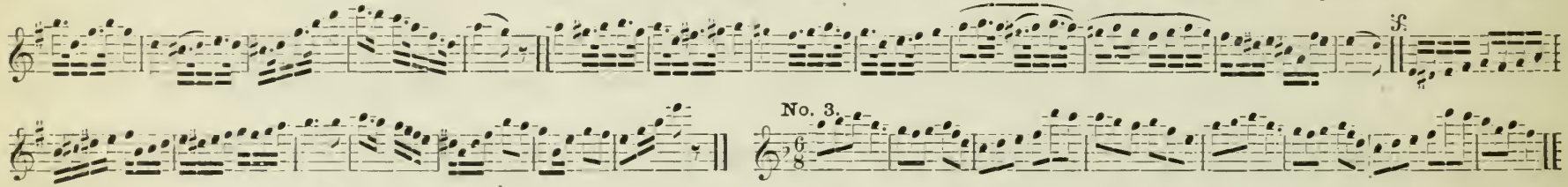
No. 1.



No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.

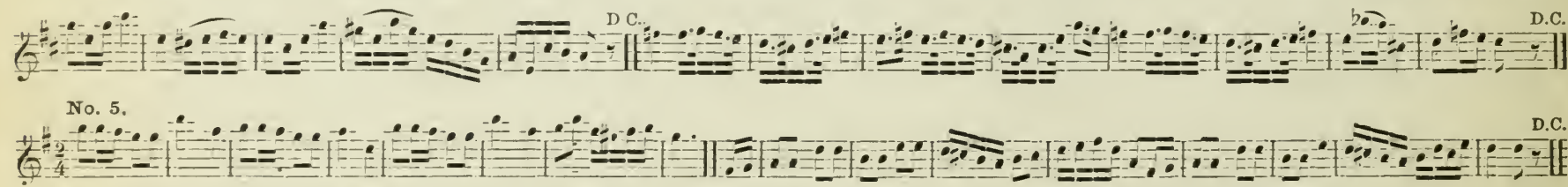


No. 2. First 2 forward and back, cross over; chassa, cross back; ladies chain; promenade 4. Others same.



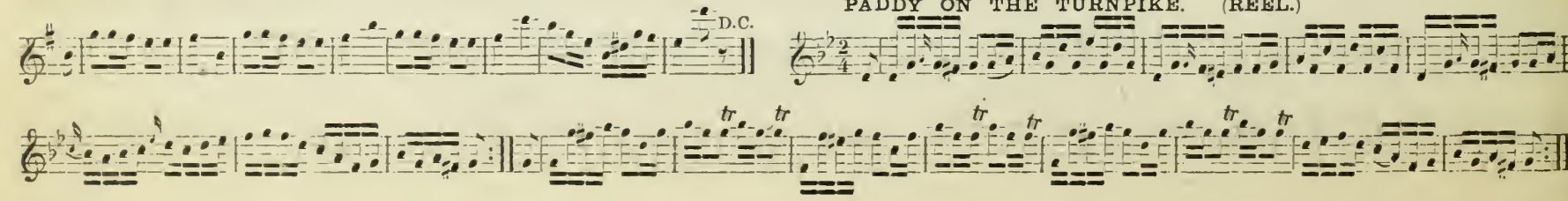
No. 3. First 4 forward and back, lead to right; cross right hands half round, back with left; ladies chain with same; all promenade. Sides same

No. 4. First couple forward and back, forward and leave lady opposite; forward 3, four hands half round; ladies chain; forward, and half right and left to place. Others same.

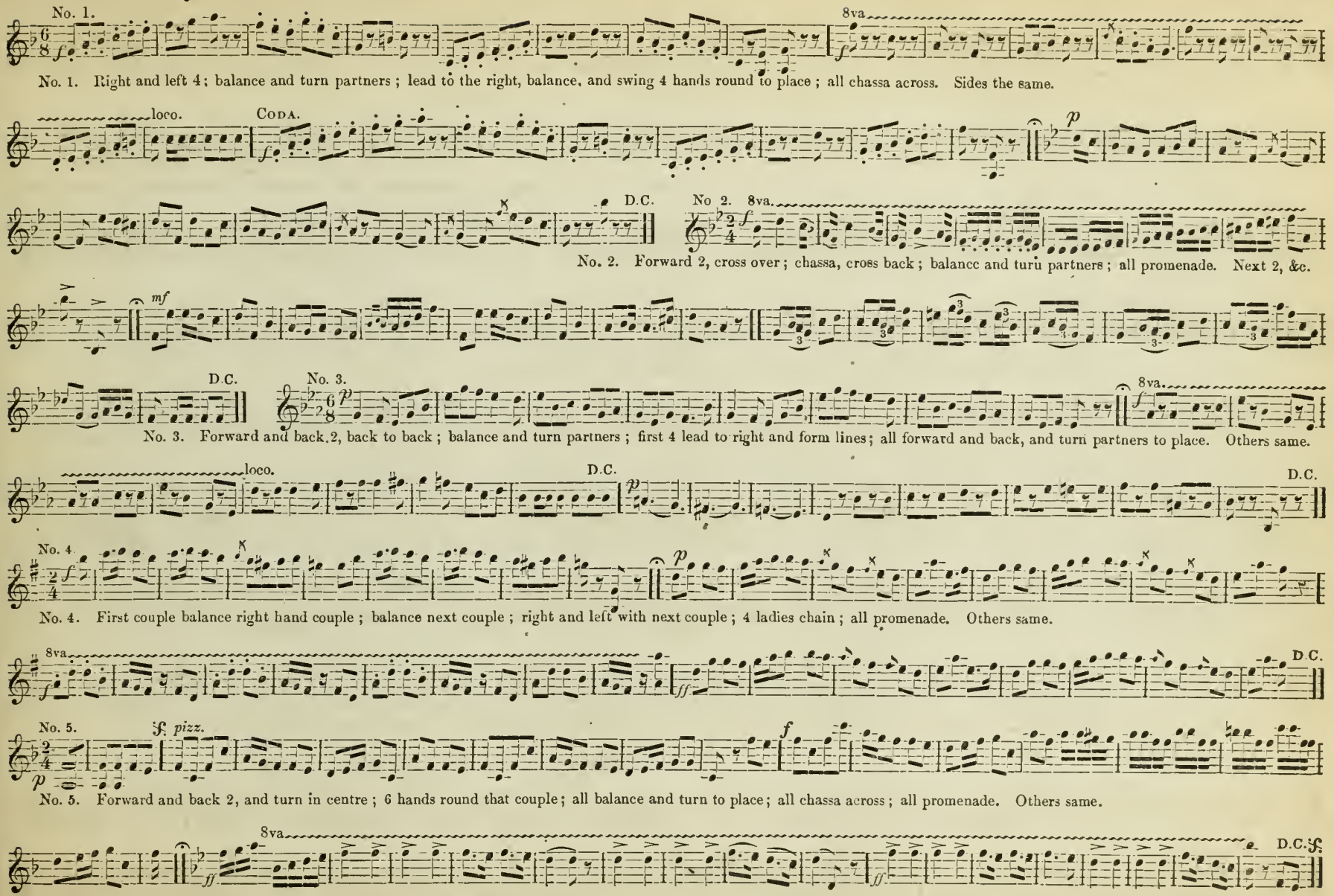


No. 5. First 4 lead to right, chassa out; right and left; ladies chain; all forward and swing to place; ladies grand chain; all promenade. Sides same.

PADDY ON THE TURNPIKE. (REEL.)



STRADELLA QUADRILLE. Strauss.



No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing 4 hands round to place; all chassa across. Sides the same.

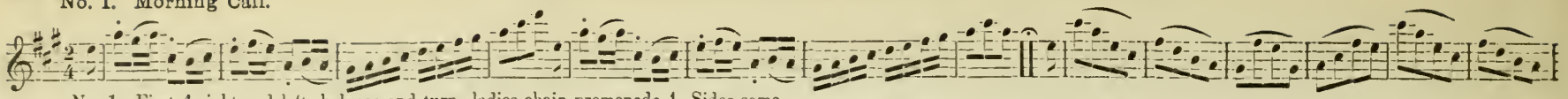
No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.

No. 3. Forward and back 2, back to back; balance and turn partners; first 4 lead to right and form lines; all forward and back, and turn partners to place. Others same.

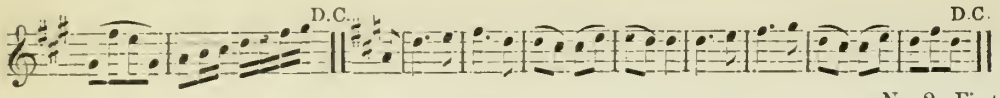
No. 4. First couple balance right hand couple; balance next couple; right and left with next couple; 4 ladies chain; all promenade. Others same.

No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.

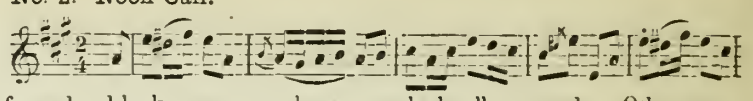
No. 1. Morning Call.



No. 1. First 4 right and left, balance and turn, ladies chain promenade 4. Sides same.

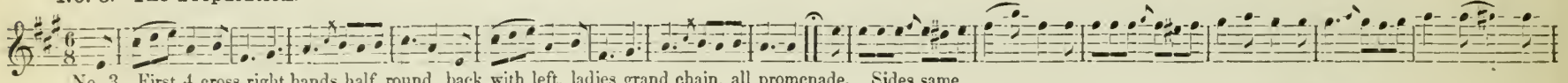


No. 2. Noon Call.

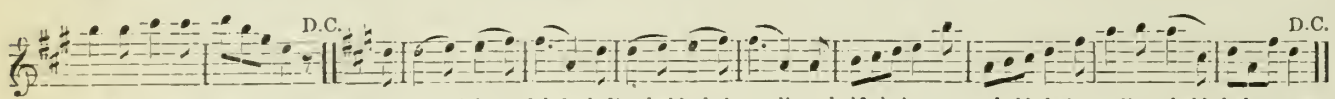


No. 2. First 2 forward and back, cross over, chassa, cross back, all promenade. Others same.

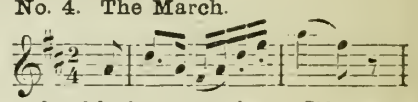
No. 3. The Preparation.



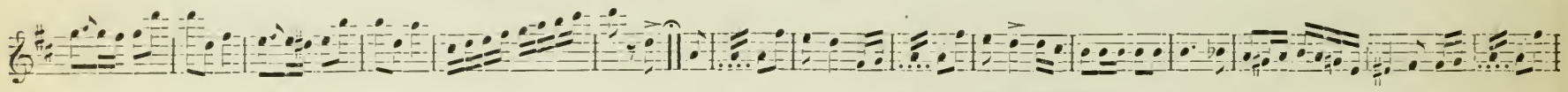
No. 3. First 4 cross right hands half round, back with left, ladies grand chain, all promenade. Sides same.



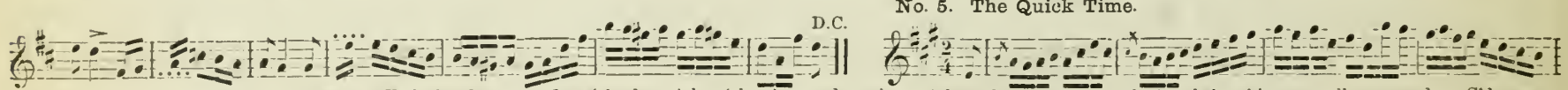
No. 4. The March.



No. 4. First 4 lead to right, chassa out, right and left, ladies half chain on line, half chain across, half chain on line, half chain across, forward and back, turn to place. Sides same.



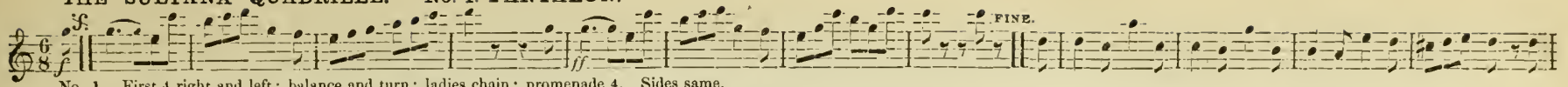
No. 5. The Quick Time.



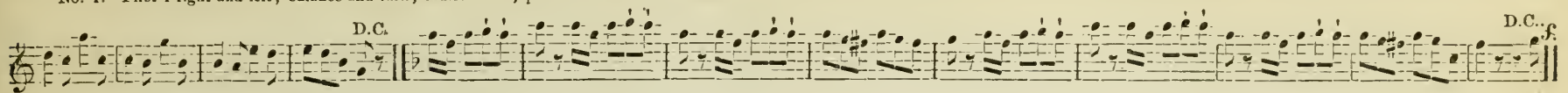
No. 5. Eight hands round, first 4 lead to right, 4 hands round to place, right and left with same, ladies chain with same, all promenade. Sides same.

VARSOVIENNE.

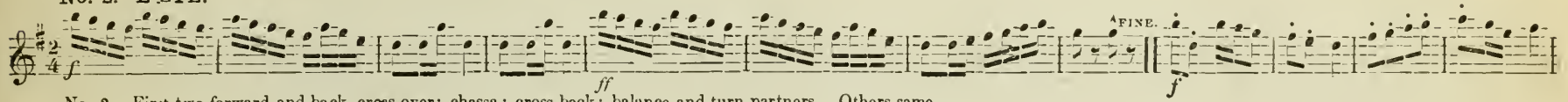
THE SULTANA QUADRILLE. No. 1. PANTALON.



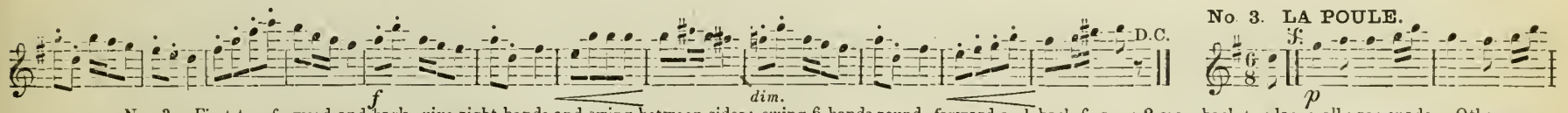
No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.



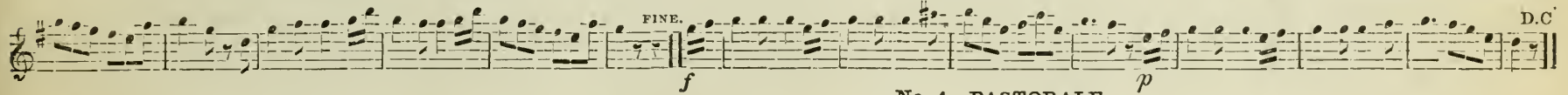
No. 2. L'ETE.

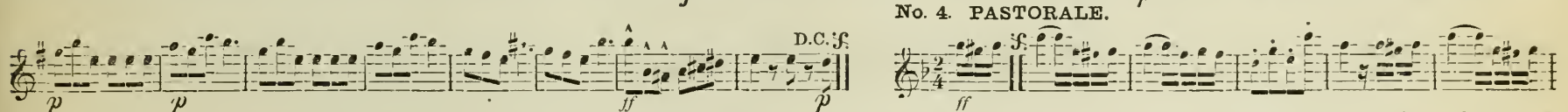


No. 2. First two forward and back, cross over; chassa; cross back; balance and turn partners. Others same.

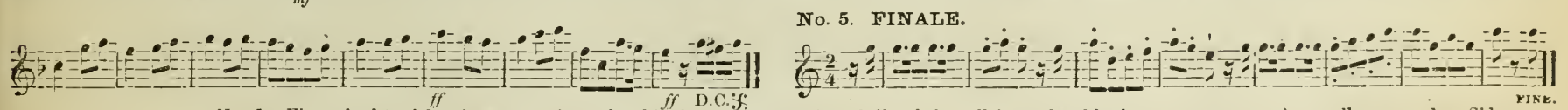


No. 3. First two forward and back, give right hands and swing between sides; swing 6 hands round, forward and back 6, same 2 cross back to place; all promenade. Others same.

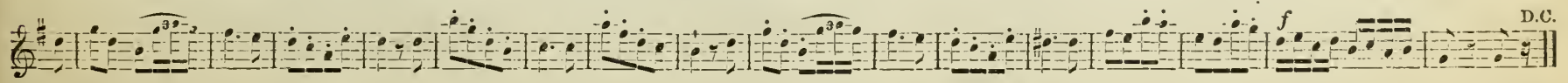




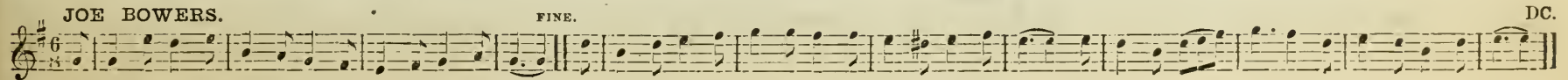
No. 4. First two give right hands, cross over; back with left on a line; balance, half promenade; ladies chain; half right and left to place. Others same.



No. 5. First 4 lead to right, chassa out; forward and back, half right and left; ladies chain; all forward and back, turn partners to place; all promenade. Sides same.

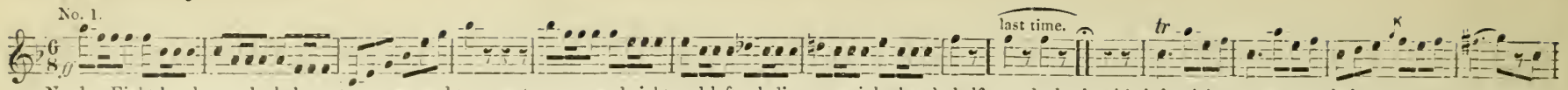


JOE BOWERS.

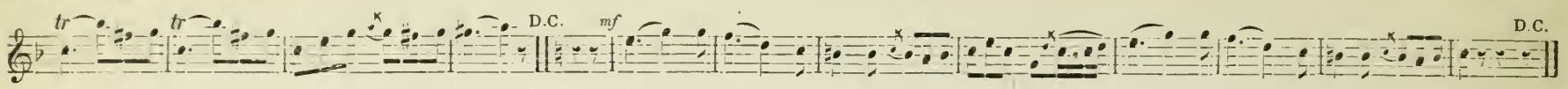


ALGERIA QUADRILLE.

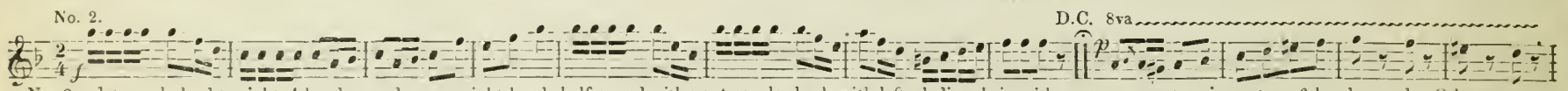
No. 1.



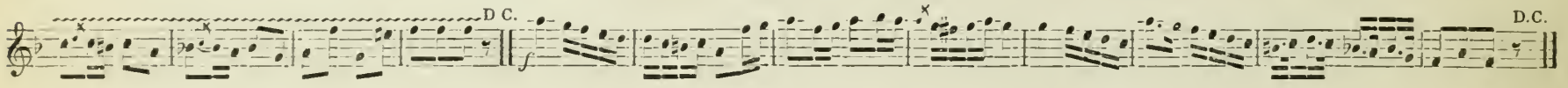
No. 1. Eight hands round ; balance to corners and turn partners ; grand right and left ; ladies cross right hands half round ; back with left, right to partner ; balance and turn partners ; ladies grand chain ; all promenade.



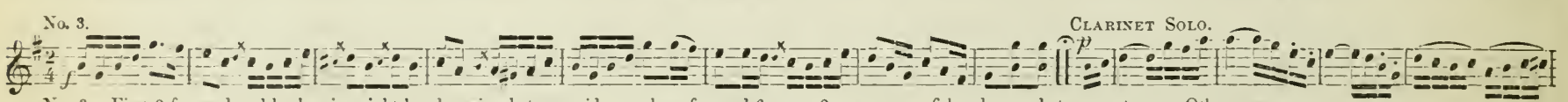
No. 2.



No. 2. 1st couple lead to right, 4 hands round ; cross right hands half round with next couple, back with left ; ladies chain with next, turn partner in centre ; 6 hands round. Others same.



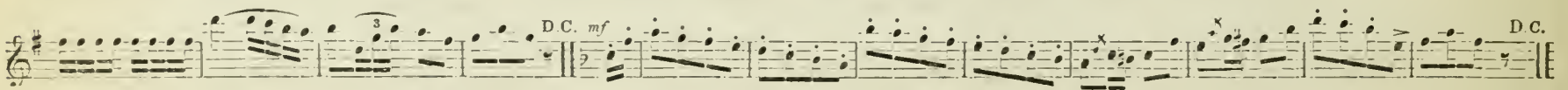
No. 3.



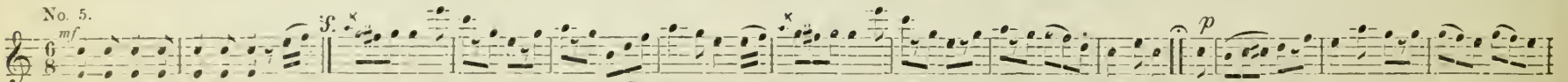
No 3. First 2 forward and back, give right hands, swing between side couples ; forward 6, same 2 cross over ; 6 hands round, turn partners. Others same.

No. 4.

No. 4. First 4 lead to right, chassa out ; chassa by couples, half right and left ; ladies chain ; all forward and back, turn partners to place. Sides same.

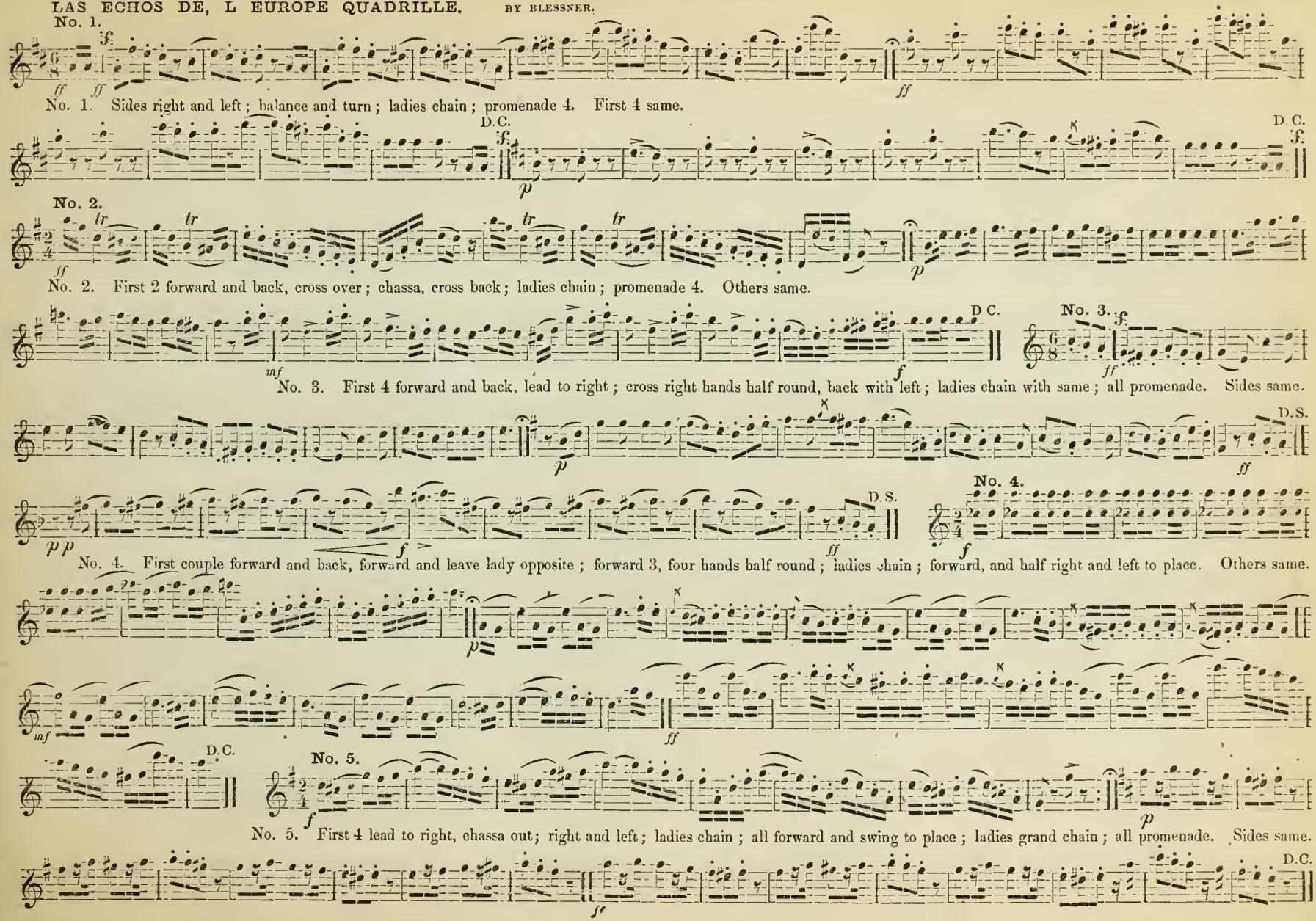


No. 5.

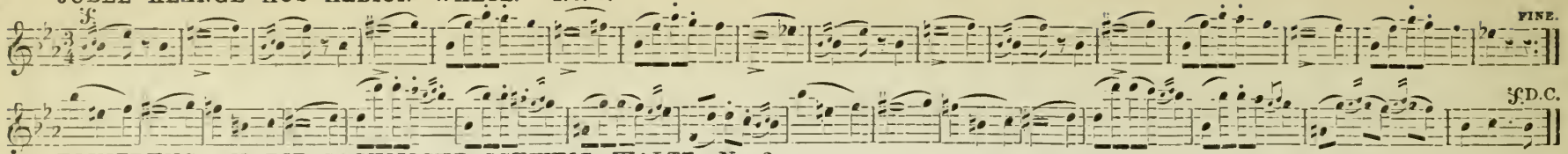


No. 5. Ladies all balance to right and turn ; all promenade with same. Repeat 3 times. All chassa ; grand right and left ; ladies grand chain ; all promenade.

LAS ECHOS DE, L EUROPE QUADRILLE. BY BLESSNER.

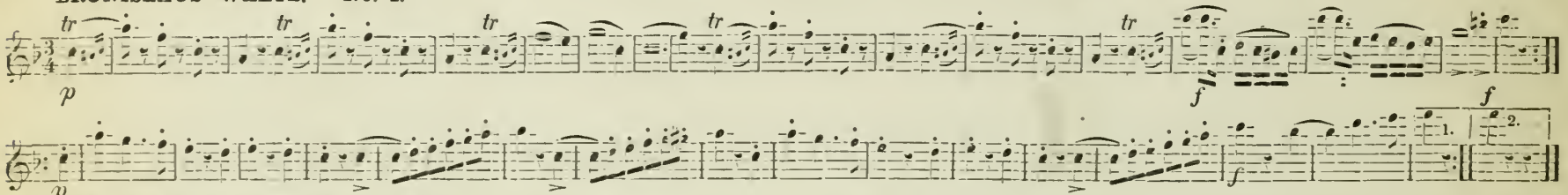

No. 1.
No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.
D.C.
No. 2.
No. 2. First 2 forward and back, cross over; chassa, cross back; ladies chain; promenade 4. Others same.
No. 3.
No. 3. First 4 forward and back, lead to right; cross right hands half round, back with left; ladies chain with same; all promenade. Sides same.
D.S.
No. 4.
No. 4. First couple forward and back, forward and leave lady opposite; forward 3, four hands half round; ladies chain; forward, and half right and left to place. Others same.
No. 5.
No. 5. First 4 lead to right, chassa out; right and left; ladies chain; all forward and swing to place; ladies grand chain; all promenade. Sides same.

JUBEL KLANGE AUS ALBION WALTZ. No. 5.



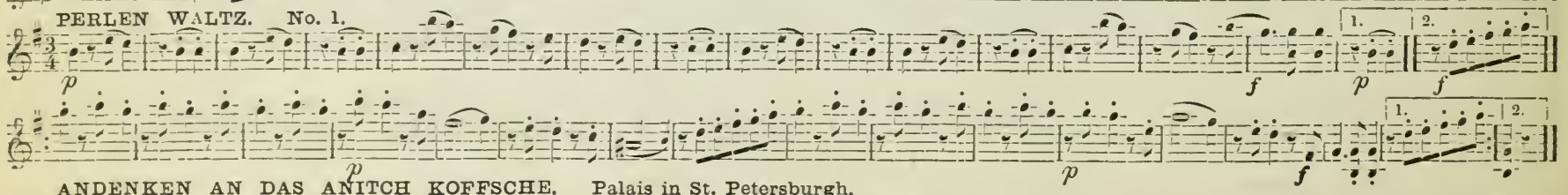
ERINNERUNG AN DIE SACHSISCHE SCHWEIG WALTZ. No. 3.

BRONISLAUS WALTZ. No. 4.

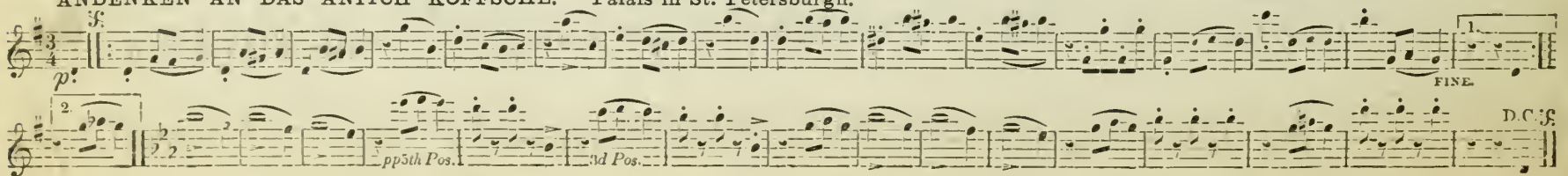


THE CHARMING WALTZ. No. 3.

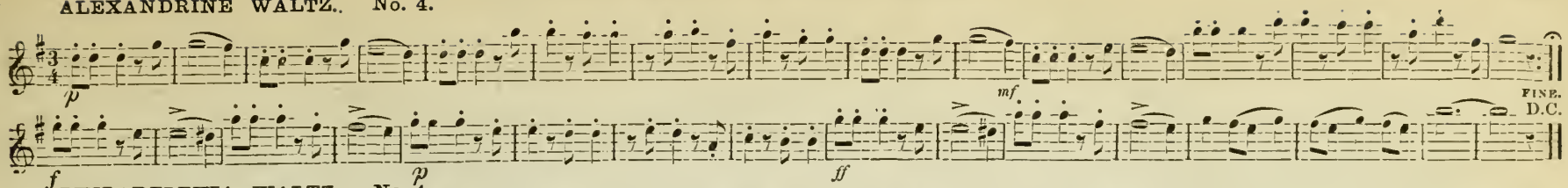
PERLEN WALTZ. No. 1.



ANDENKEN AN DAS ANITCH KOFFSCHE. Palais in St. Petersburgh.

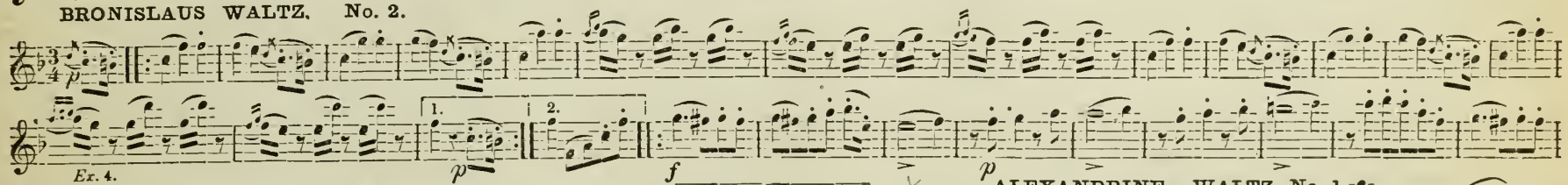


ALEXANDRINE WALTZ. No. 4.



PHILADELPHIA WALTZ. No. 4.

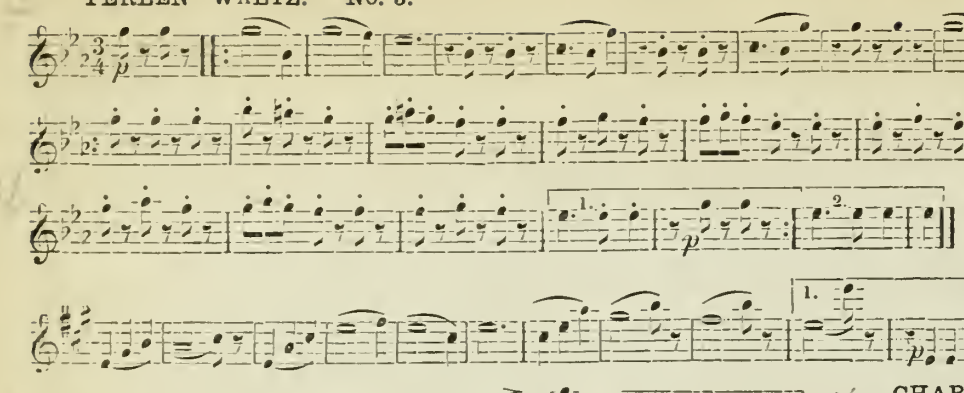
BRONISLAUS WALTZ. No. 2.



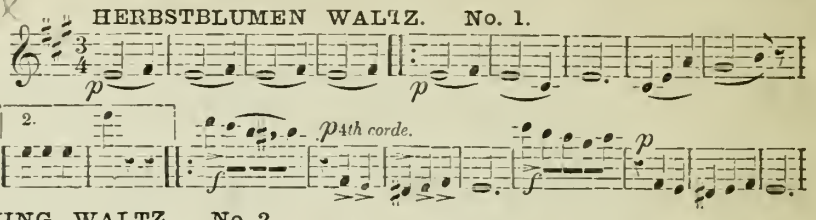
ALEXANDRINE WALTZ. No. 1.

LILIEN WALTZ. No. 5.

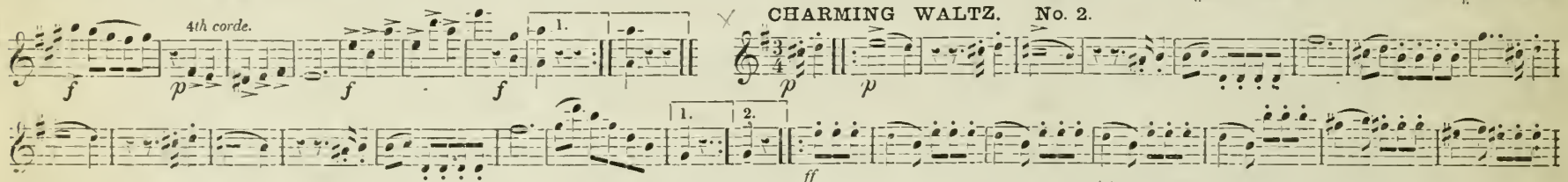
PERLEN WALTZ. No. 3.



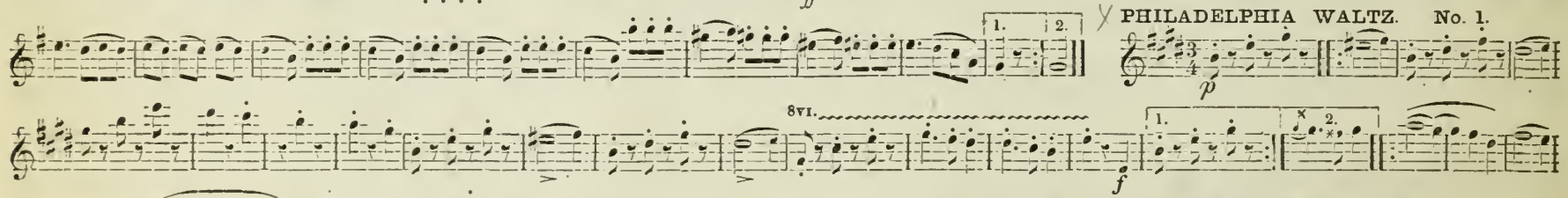
HERBSTBLUMEN WALTZ. No. 1.



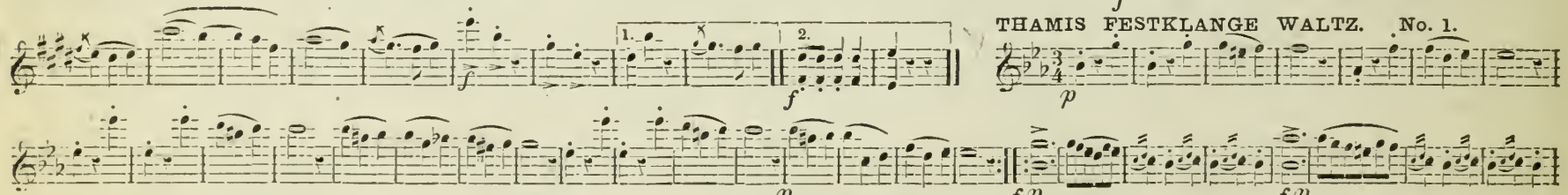
CHARMING WALTZ. No. 2.



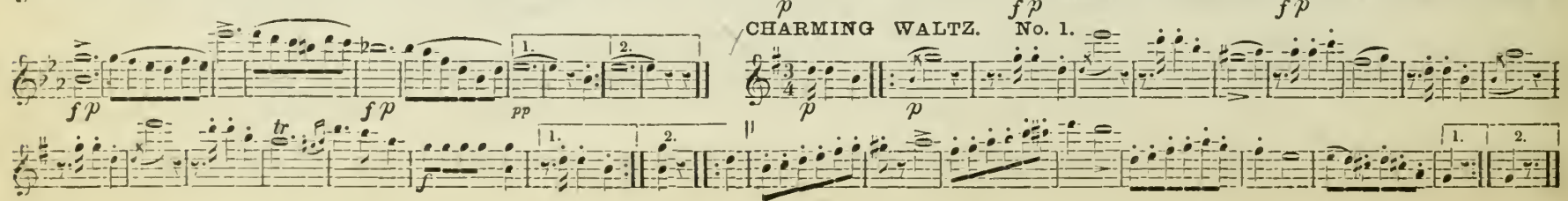
PHILADELPHIA WALTZ. No. 1.

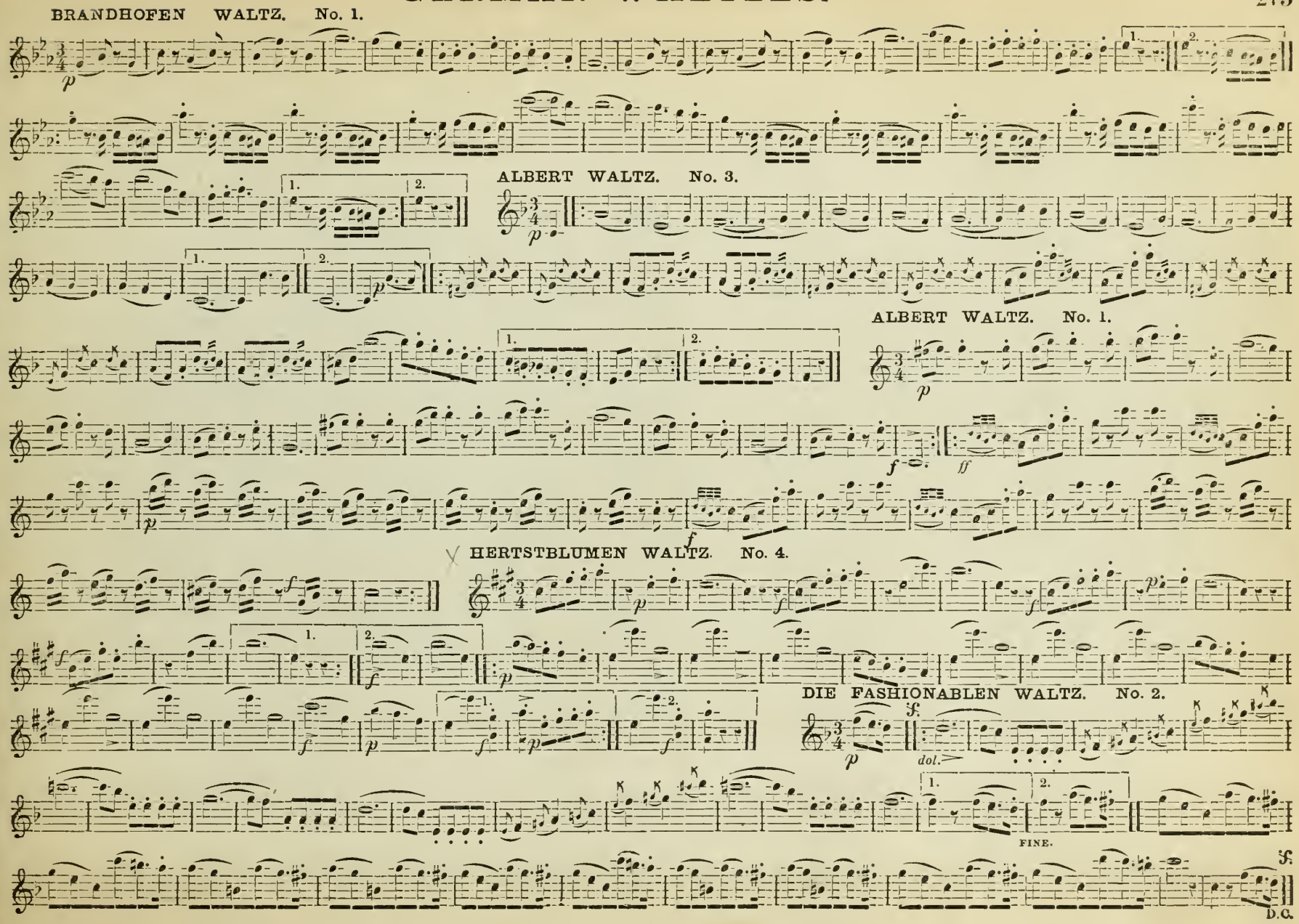


THAMIS FESTKLANGE WALTZ. No. 1.

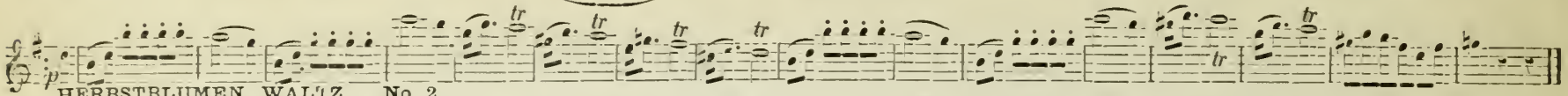


CHARMING WALTZ. No. 1.



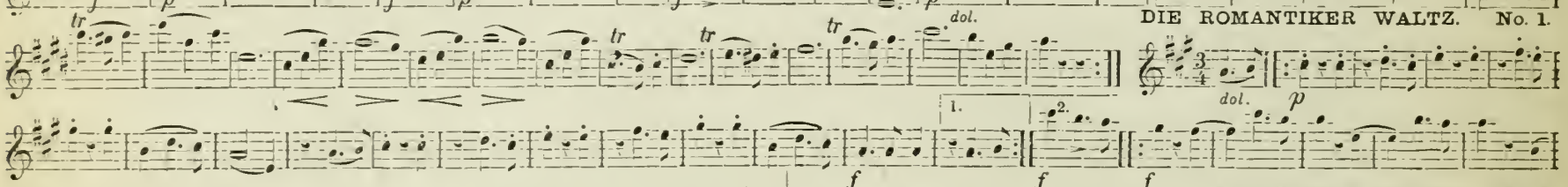

BRANDHOFEN WALTZ. No. 1.
ALBERT WALTZ. No. 3.
ALBERT WALTZ. No. 1.
HERTSTBLUMEN WALTZ. No. 4.
DIE FASHIONABLEN WALTZ. No. 2.
FINE.
D.C.

ALEXANDRINE WALTZ. No. 2.



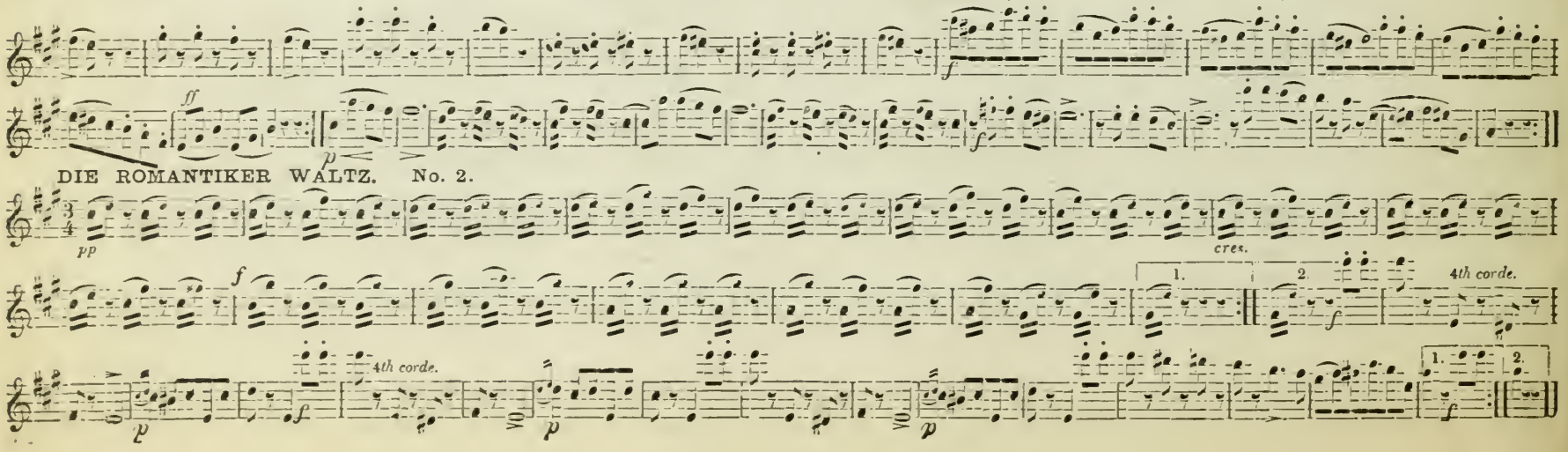
HERBSTBLUMEN WALTZ. No. 2.

DIE ROMANTIKER WALTZ. No. 1.

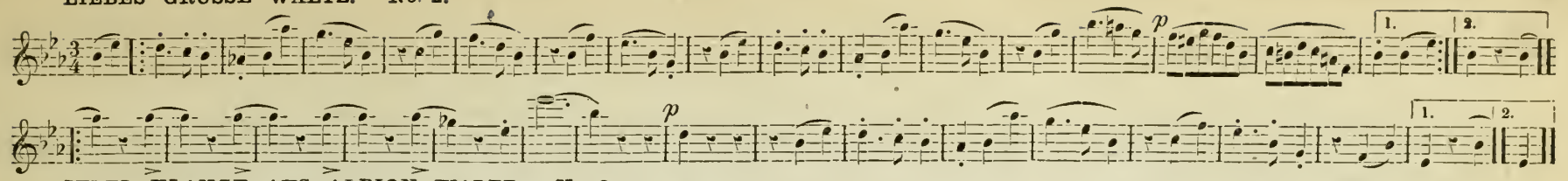


LES ADIEUX WALTZ. No. 2.

DIE ROMANTIKER WALTZ. No. 2.

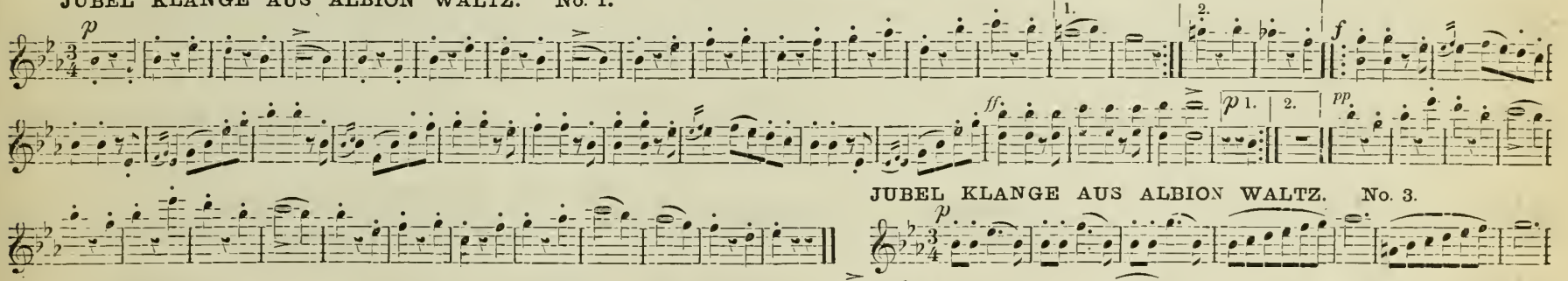


LIEBES GRUSSE WALTZ. No. 2.



JUBEL KLANGE AUS ALBION WALTZ. No. 2.

JUBEL KLANGE AUS ALBION WALTZ. No. 1.



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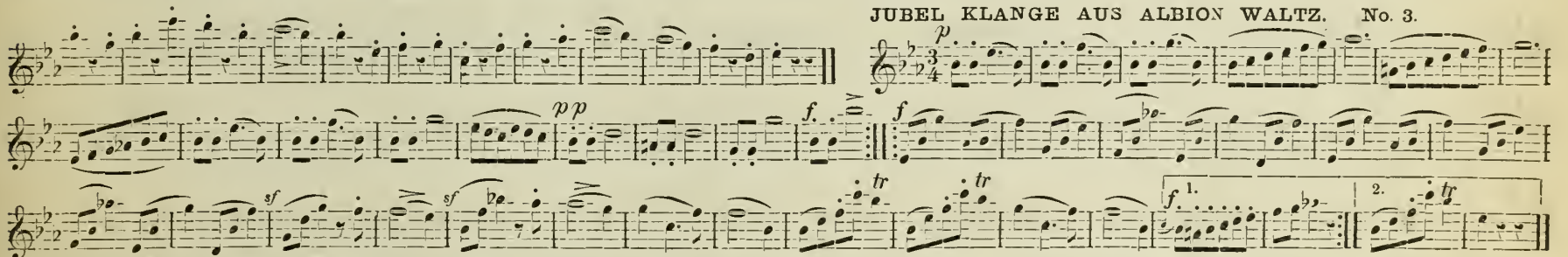
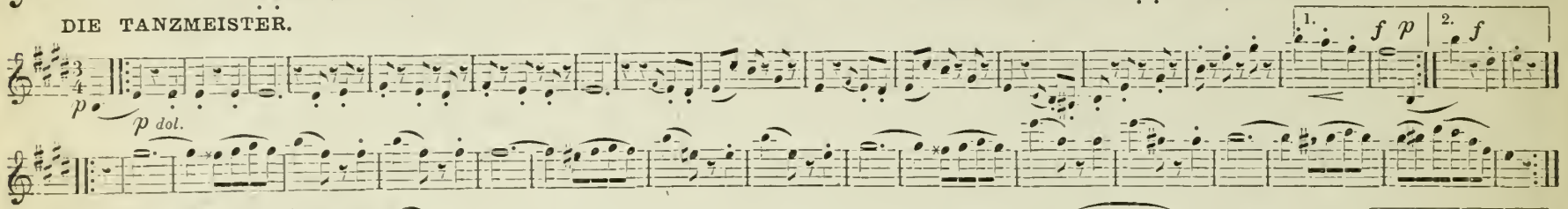


JUBEL KLANGE AUS ALBION WALTZ. No. 4.

SOUVENIR DE BADEN.

IRIS.

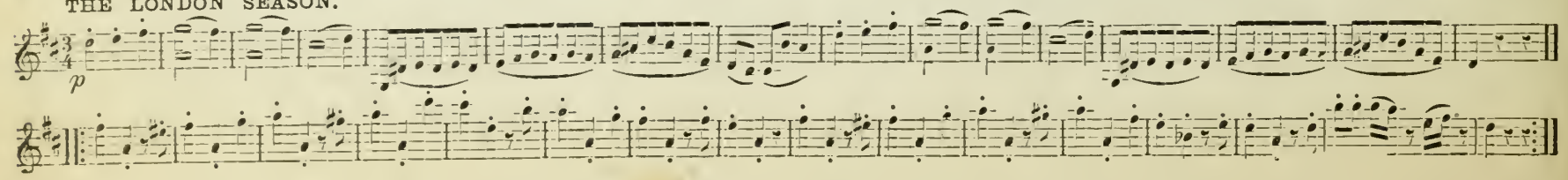
DIE TANZMEISTER.



PILGER AM RHEIN.

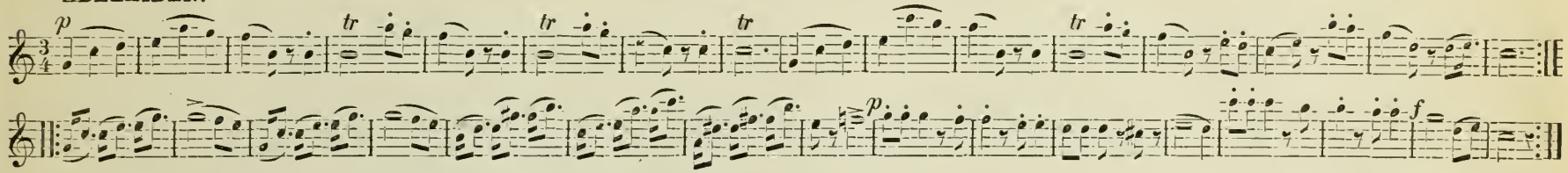
VALSE a la REINE de la GRANDE BRETAGNE.

THE LONDON SEASON.



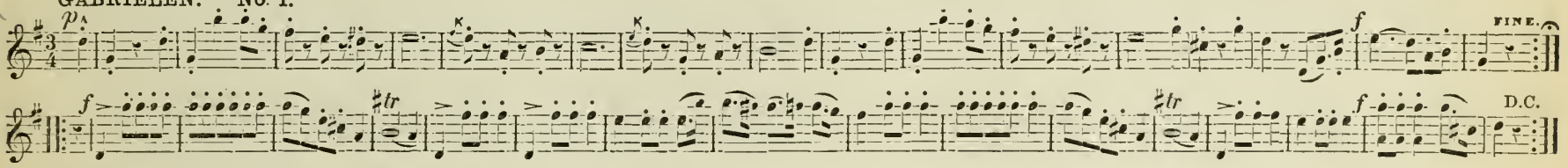
BRONISLAUS WALTZ. No. 1.

ADELAIDEN.



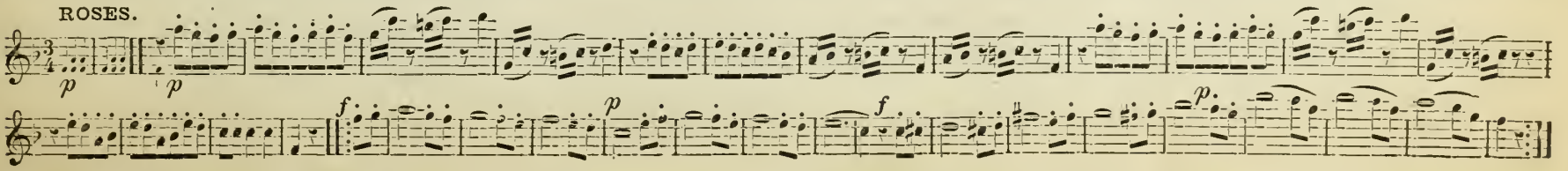
VICTORIA. Known also as the CORONATION VALSE.

GABRIELEN. No. 1.

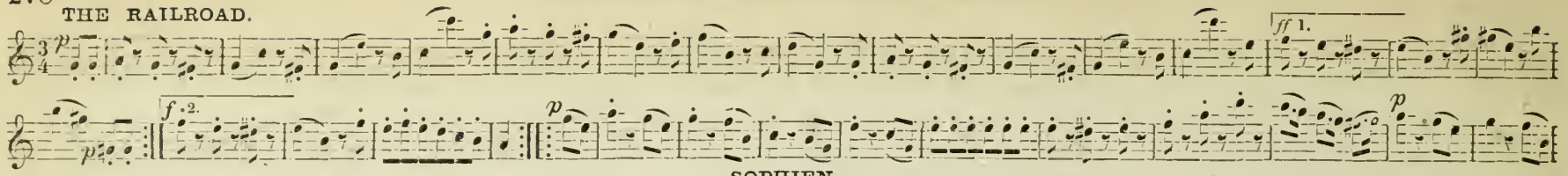


HULDIGUNG.

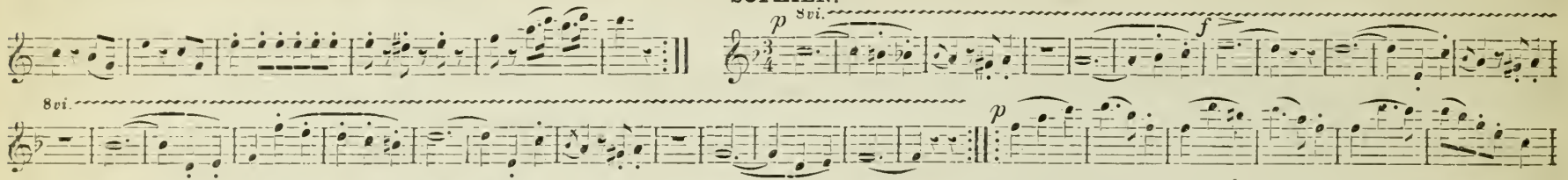
ROSES.



THE RAILROAD.



SOPHIEN.

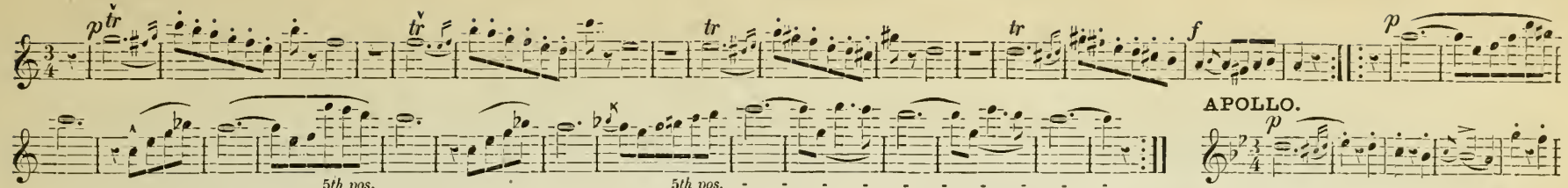


BALL RACKETON.

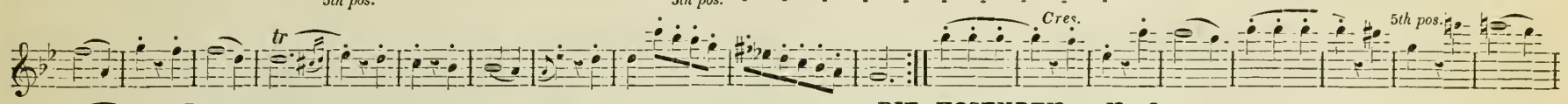
D'ALEXANDRE.

DIE SCHONBRUNNER. No. 3.

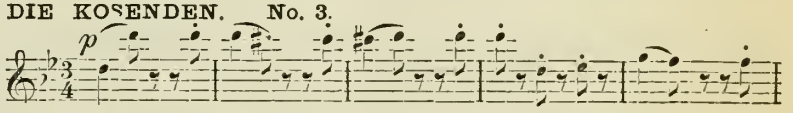
GABRIELEN. No. 3.

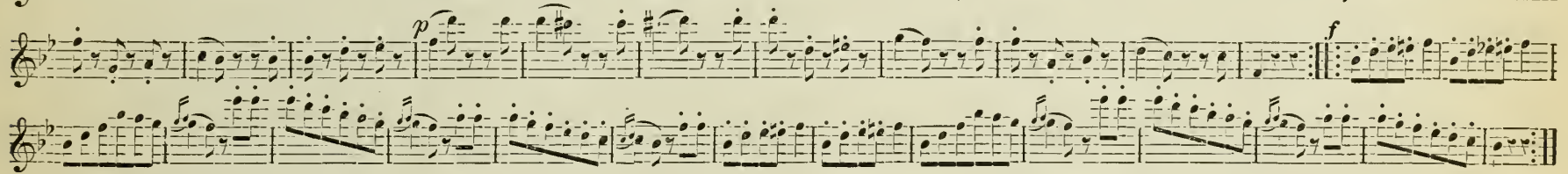


APOLLO.



DIE KOSENDEN. No. 3.





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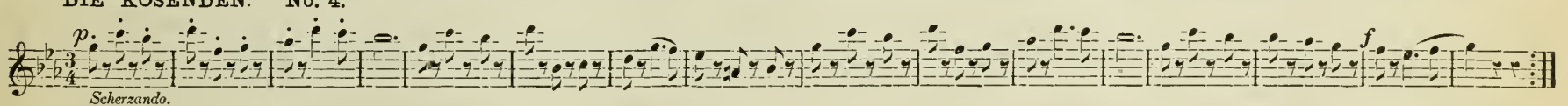
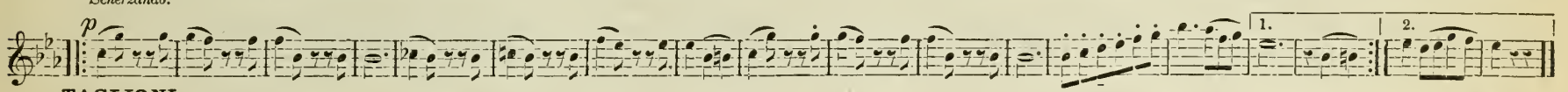
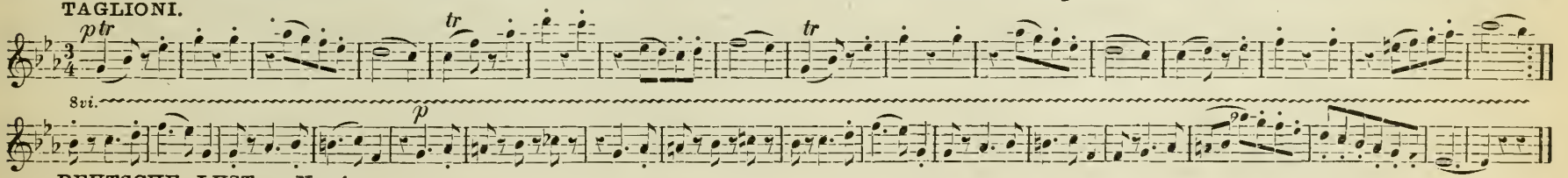
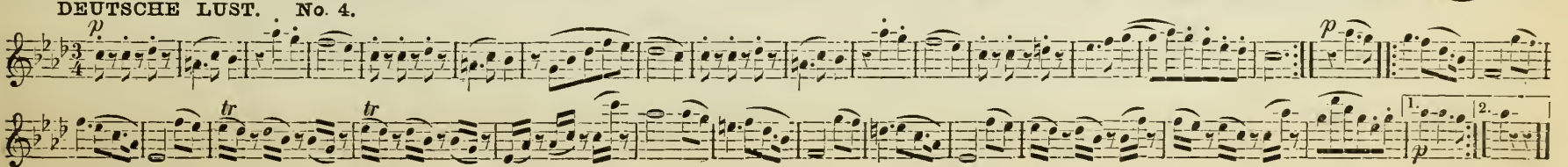




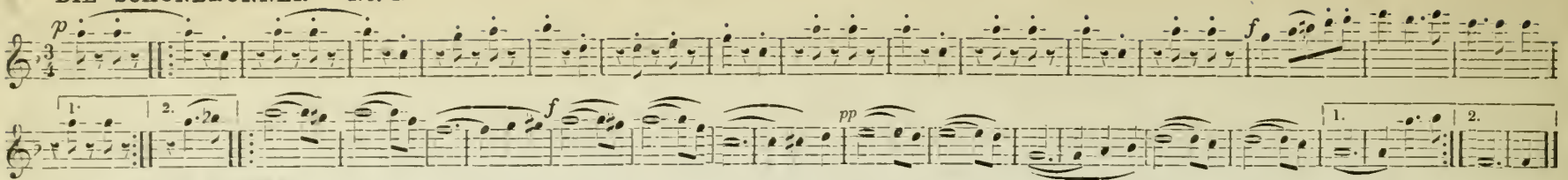
TAGLIONI.



DEUTSCHE LUST. No. 4.



DIE SCHONBRUNNER No. 1.



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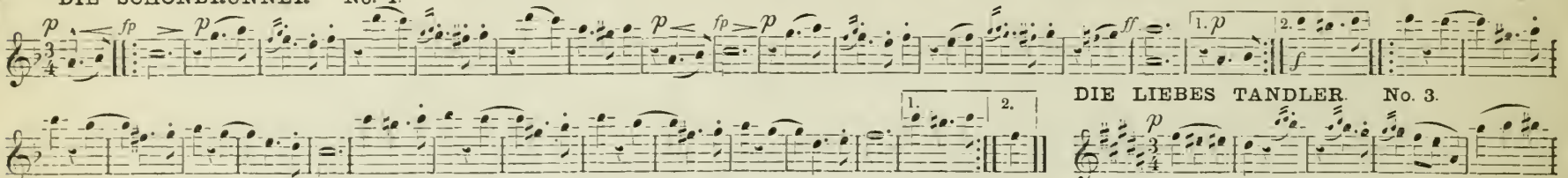
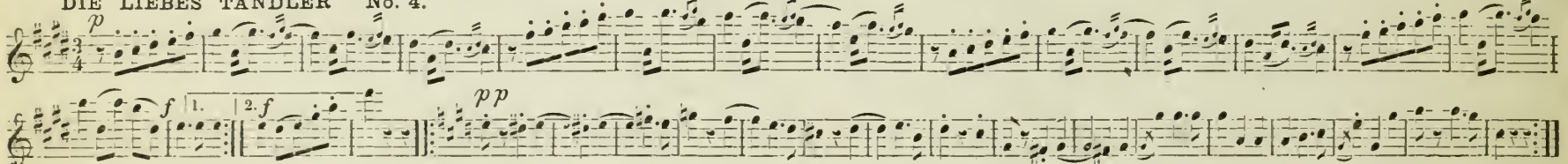
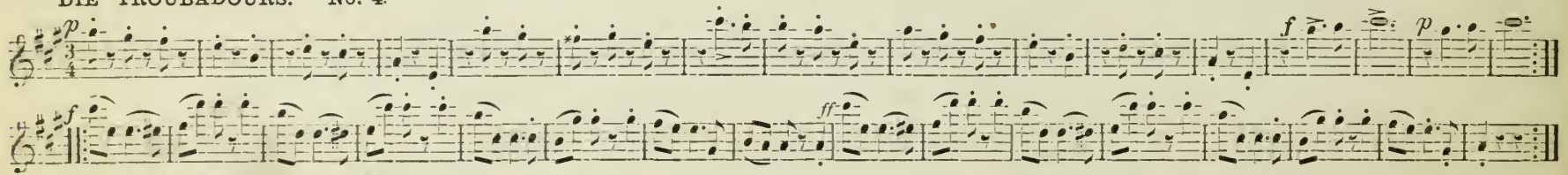


DIE LIEBES TANDLER No. 3.

DIE LIEBES TANDLER No. 4.

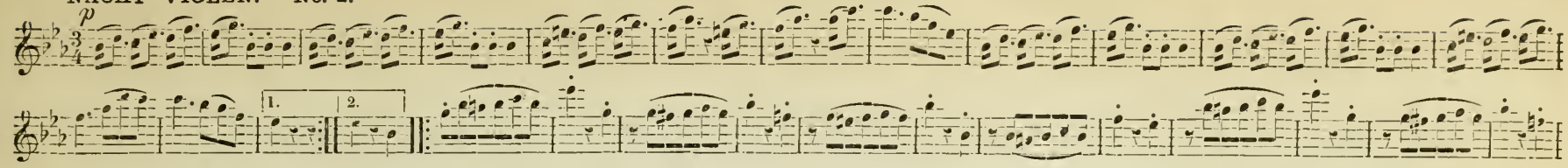


DIE TROUBADOURS. No. 4.



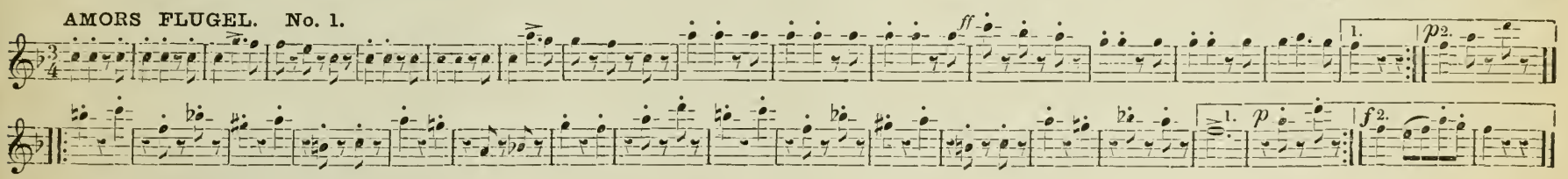
DIE PETERSBOURGER. No. 1.

NACHT VIOLEN. No. 2.



NACHT VIOLEN. No. 3.

AMORS FLUGEL. No. 1.



DIE ROMANTIKER WALTZ. No. 3.

AMORS FLUGEL. No. 2.

NACHT VIOLEN. No. 1.

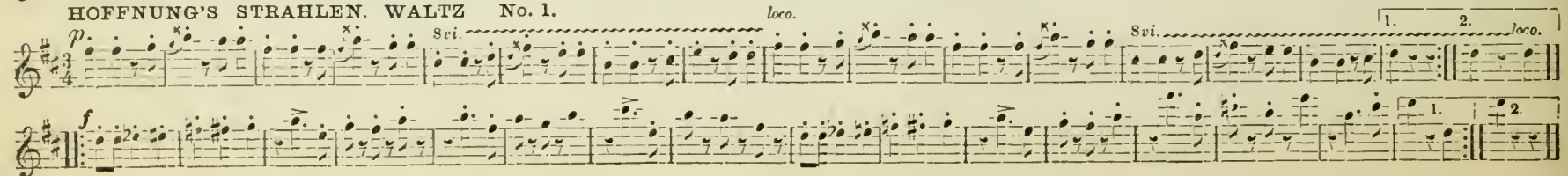
DIE ROMANTIKEN WALTZ. No. 4.

NACHT VIOLEN. No. 4.

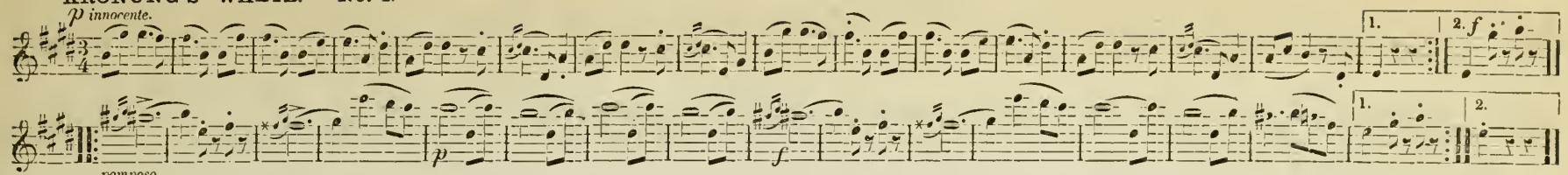
KRONUNG'S WALTZ. No. 4.

KRONUNG'S WALTZ. No. 5.

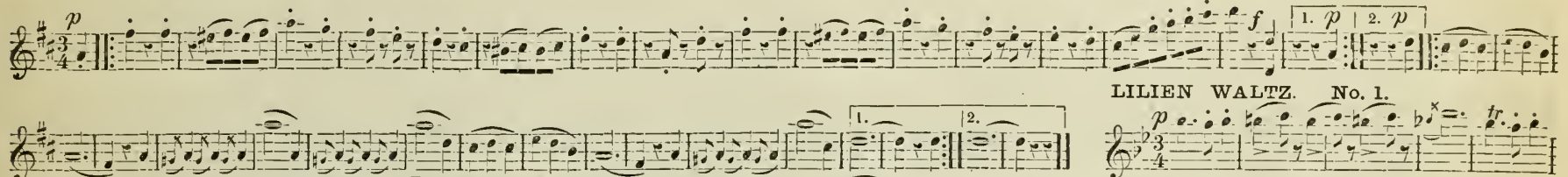
HOFFNUNG'S STRAHLEN. WALTZ No. 1.



KRONUNG'S WALTZ. No. 1.

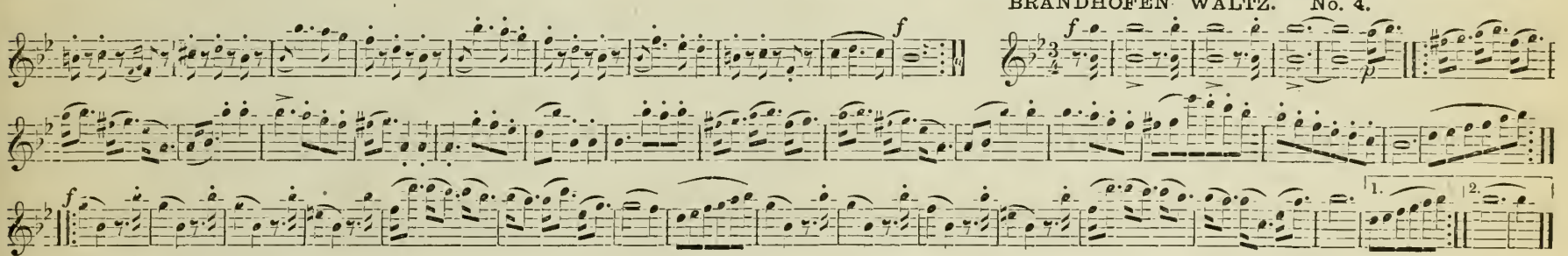


DOURO WALTZ. No. 2.



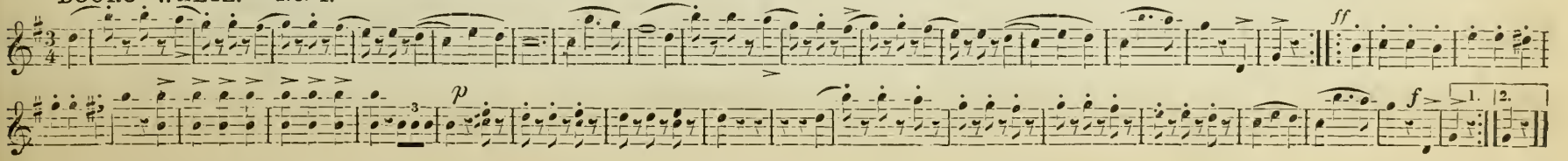
LILIEN WALTZ. No. 1.

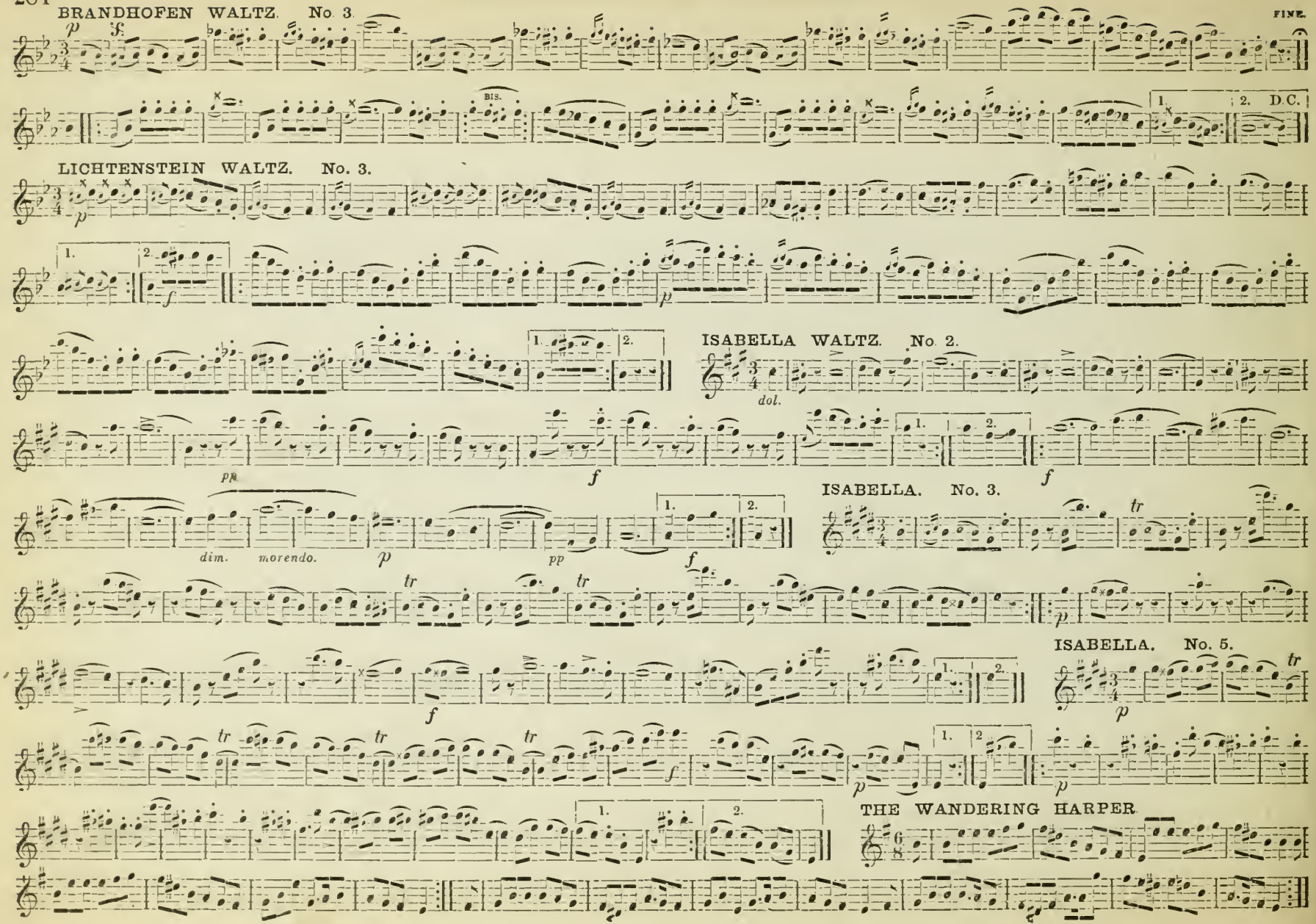
BRANDHOFEN WALTZ. No. 4.



DER MORGENSTERN. No. 1.

DOURO WALTZ. No. 4.




BRANDHOFEN WALTZ. No. 3.
FINE.
D.C.
LICHTENSTEIN WALTZ. No. 3.
ISABELLA WALTZ. No. 2.
dol.
ISABELLA. No. 3.
ISABELLA. No. 5.
THE WANDERING HARPER.

FIRST LOVE POLKA. BY DOWNING.

D.C.

BLUE EYES POLKA. BY PATRADGE.

D.C. D.C.

HORNPIPE.

OLIVE'S HORNPIPE.

MISS MORGAN'S HORNPIPE.

BUCKLEY'S HORNPIPE.

JORDAN'S HORNPIPE. BY JERE.

JACK LAMSON'S HORNPIPE.

LES ADIEUX WALTZ No. 1.

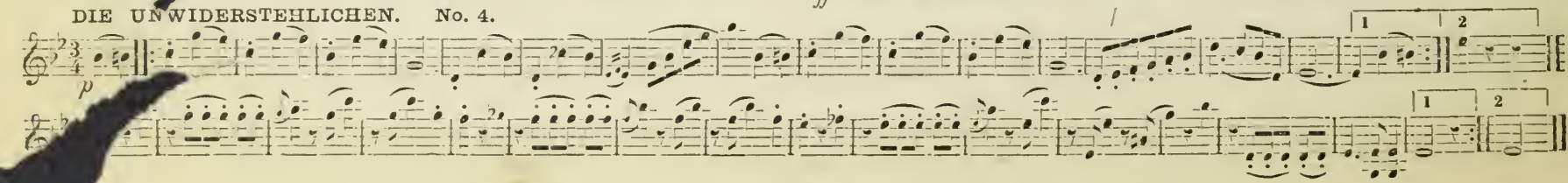
DIE NACHTLICHEN WALTZ. No. 2.

DIE PETERSBOURGER. No. 2.

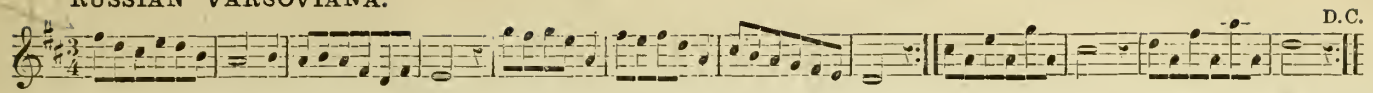
DIE NACHTLICHEN WANDERER. No. 4.

DIE UNWIDERSTEHLICHEN. No. 5.

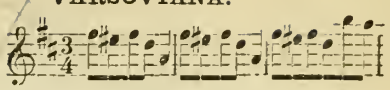
DIE UNWIDERSTEHLICHEN. No. 4.



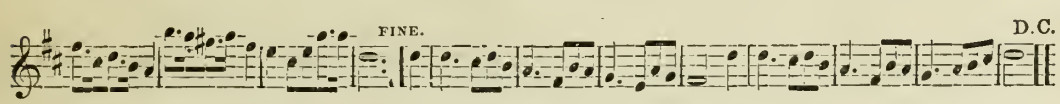
RUSSIAN VARSOVIANA.



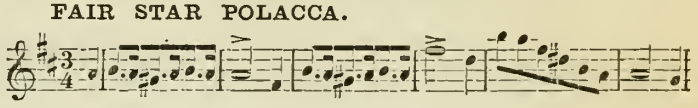
VARSOVIANA.

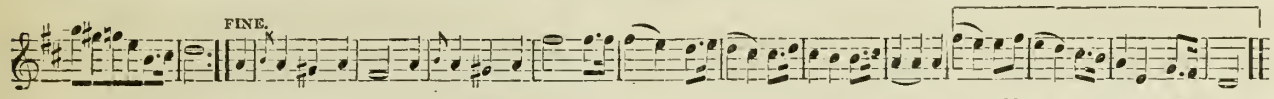


RUSSIAN POLACCA.

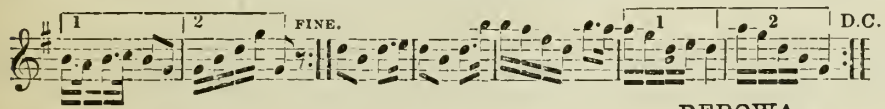


FAIR STAR POLACCA.

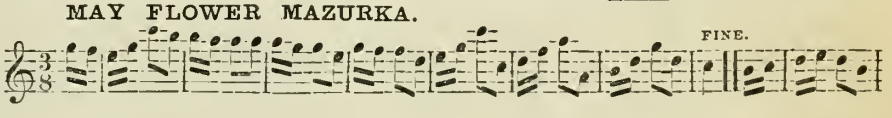


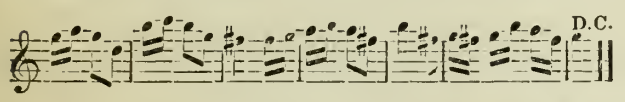


BRITISH QUEEN POLKA.

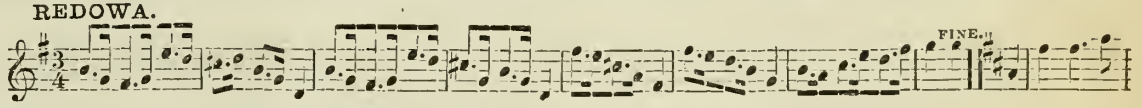


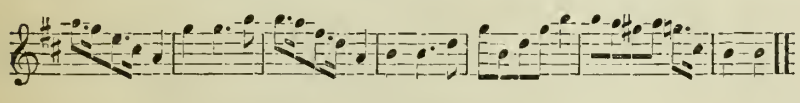
MAY FLOWER MAZURKA.



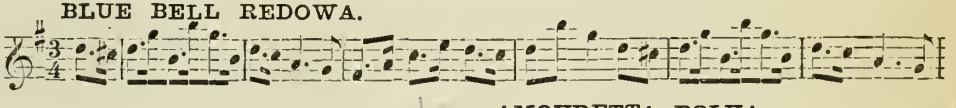


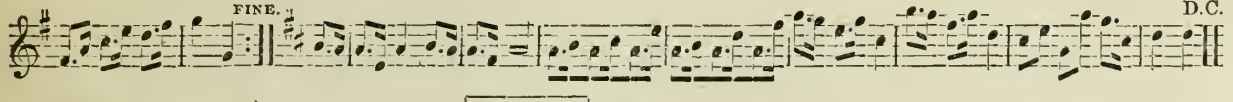
REDOWA.



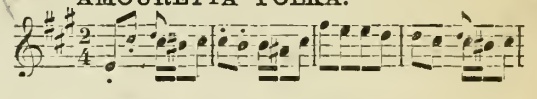


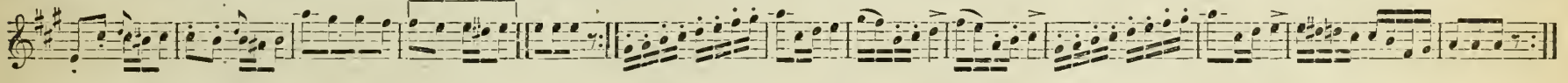
BLUE BELL REDOWA.



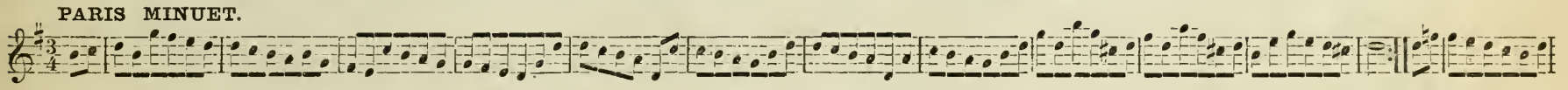


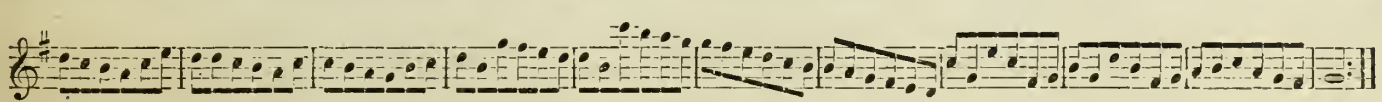
AMOURETTA POLKA.



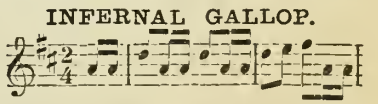


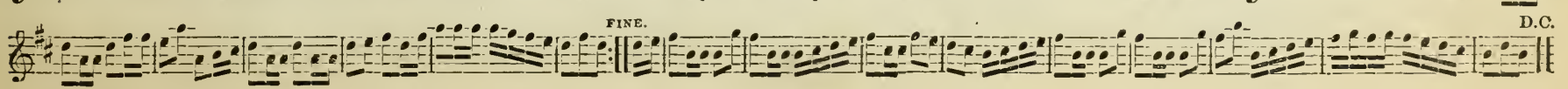
PARIS MINUET.



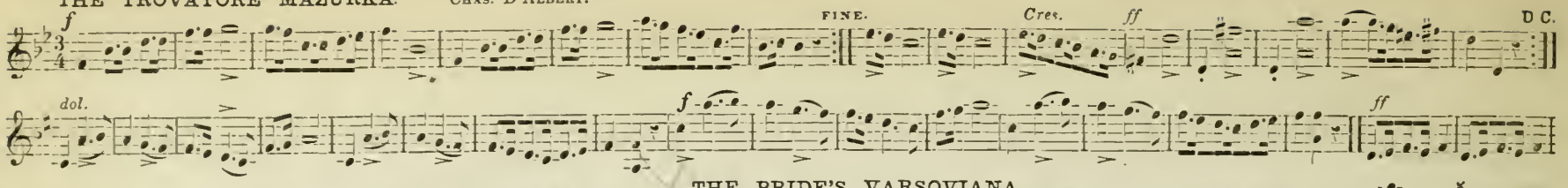


INFERNAL GALLOP.

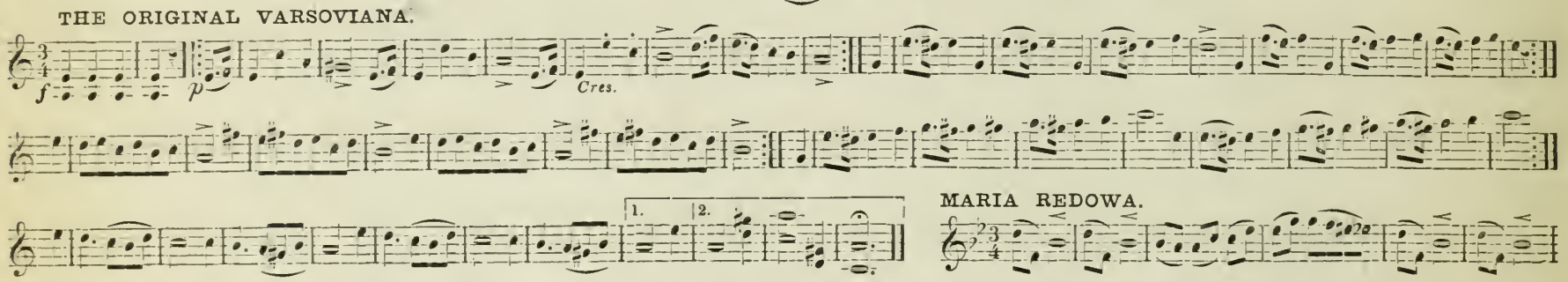


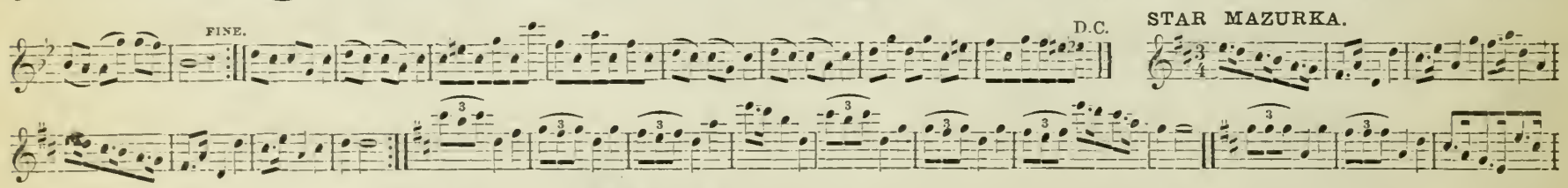


THE TROVATORE MAZURKA. Chas. D'Albert.

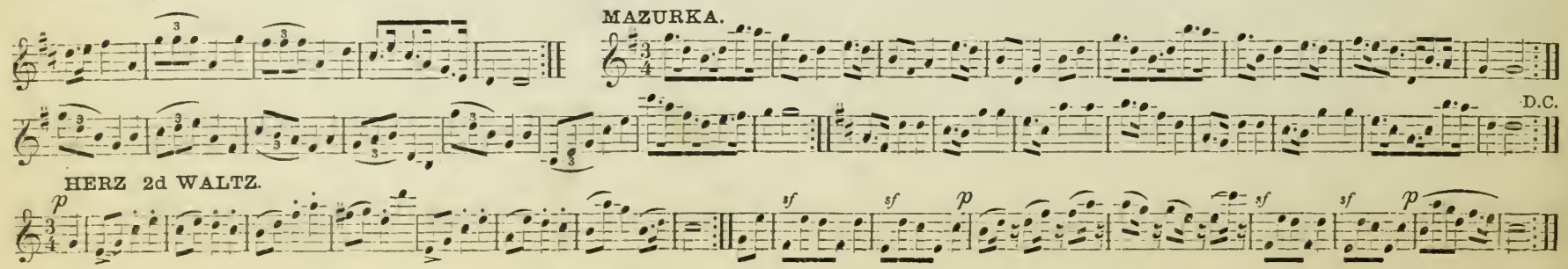


THE ORIGINAL VARSOVIANA.

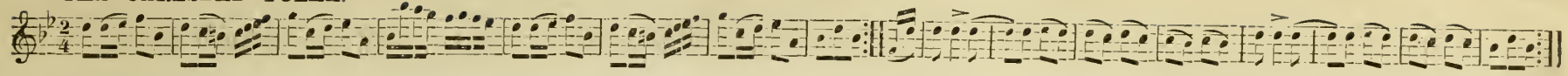




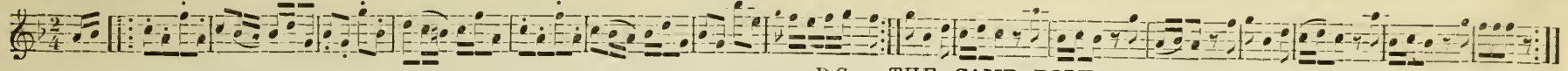
HERZ 2d WALTZ.



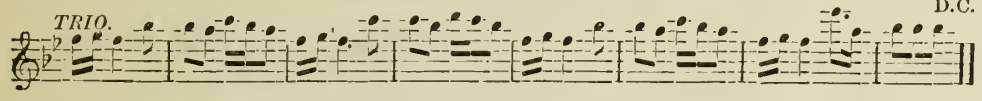
THE CARLSBAD POLKA.



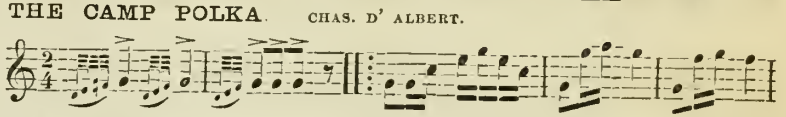
BERLIN POLKA.



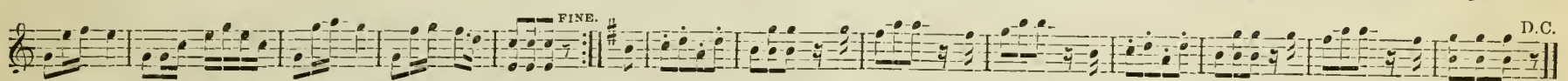
TRIO. D.C.



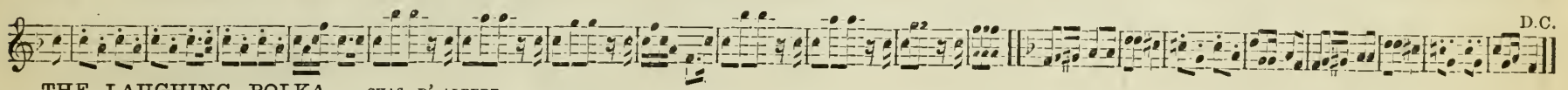
THE CAMP POLKA. CHAS. D' ALBERT.



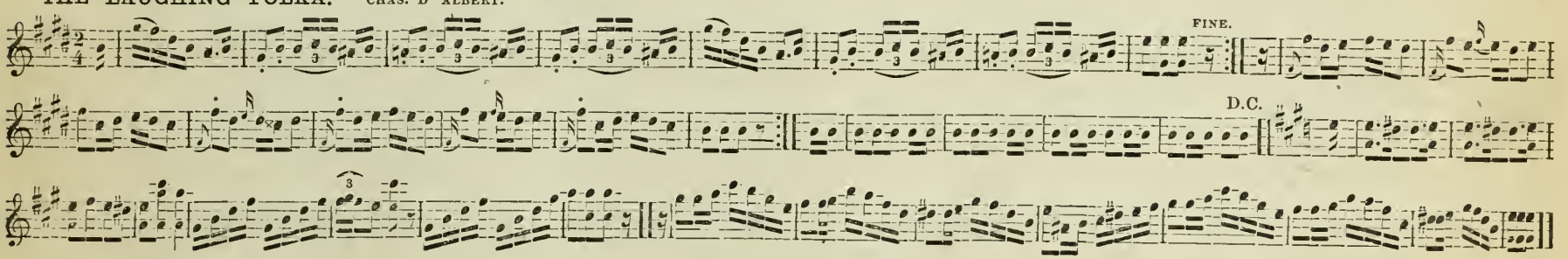
FINE. D.C.



D.C.



THE LAUGHING POLKA. CHAS. D' ALBERT.



FINE. D.C.

D.C.

PARADISE POLKA.

FINE. D.C.

D.C.

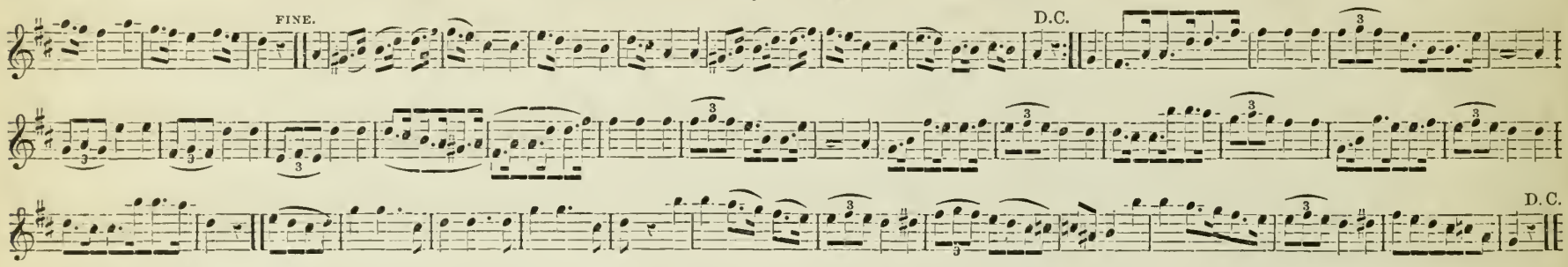
LA ESMERALDA POLKA.

FINE. D.C.

D.C.

NELLIE HERSEY'S MAZURKA.

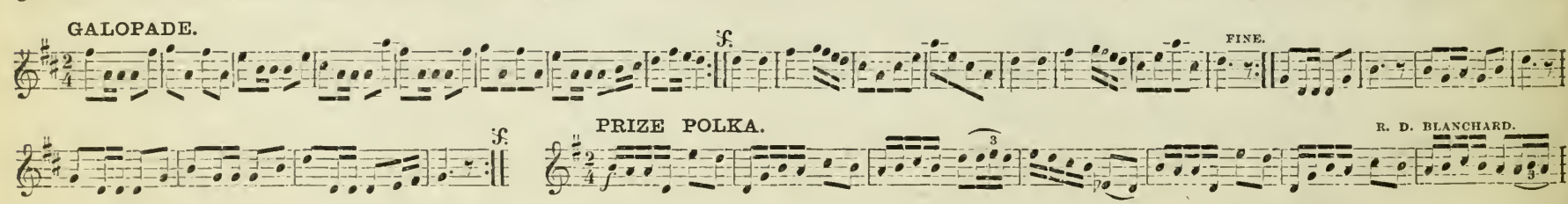
LODOISKA MAZURKA.



SPANISH FANDANGO.

RUSSIAN POLONAISE.

GALOPADE.



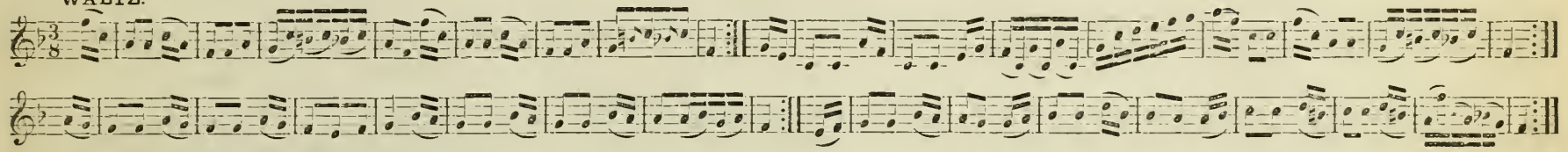
PRIZE POLKA.

R. D. BLANCHARD.

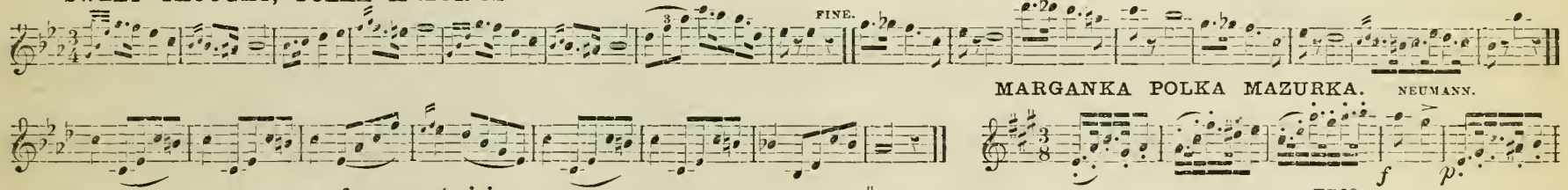
DOUBLE CLOG DANCE.

WALK ROUND.

WALTZ.

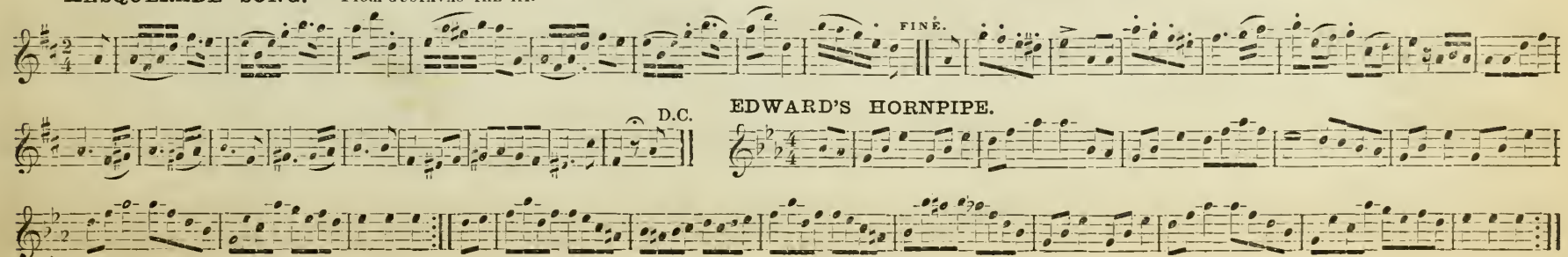


SWEET THOUGHT, POLKA MAZURKA.



MARGANKA POLKA MAZURKA. NEUMANN.

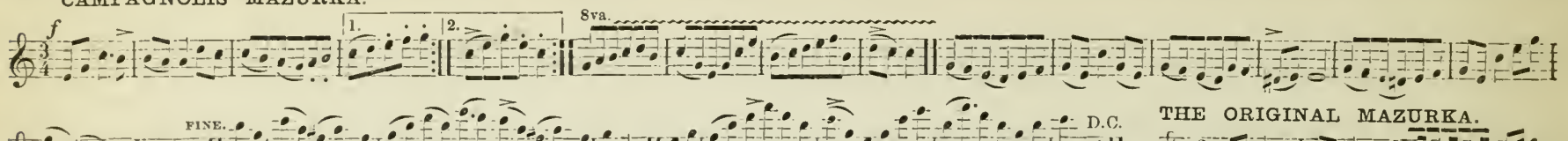
MASQUERADE SONG. From GUSTAVAS THE III.



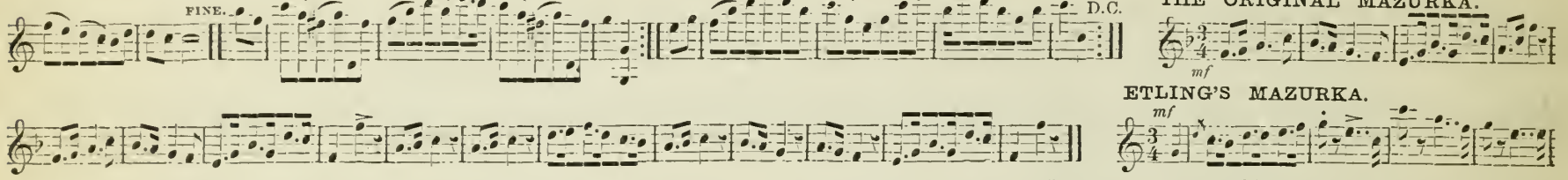
EDWARD'S HORNPIPE.

ROSE POLKA REDOWA.

CAMPAGNOLIS MAZURKA.



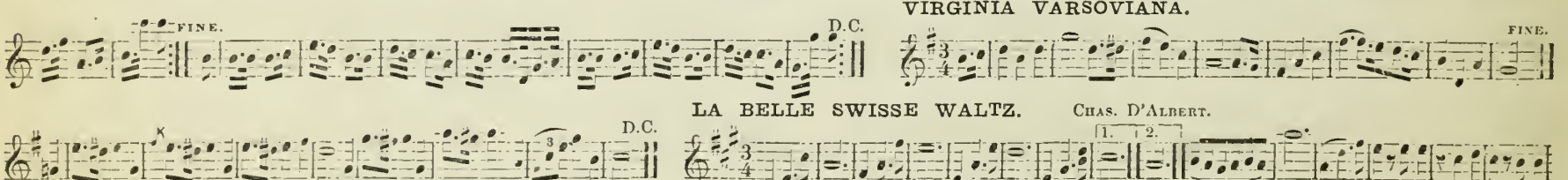
THE ORIGINAL MAZURKA.



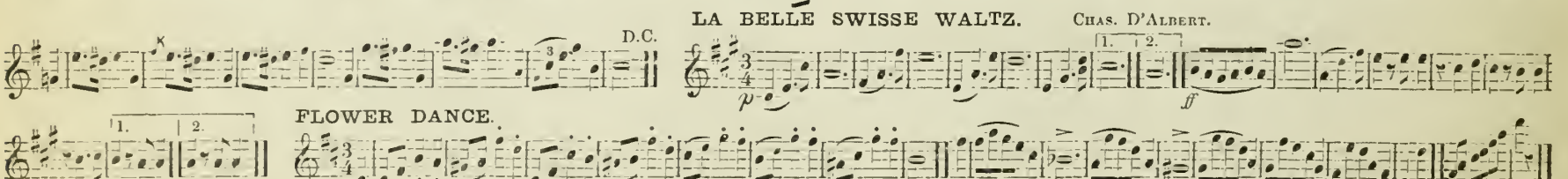
ETLING'S MAZURKA.

VICTORIA MAZURKA.

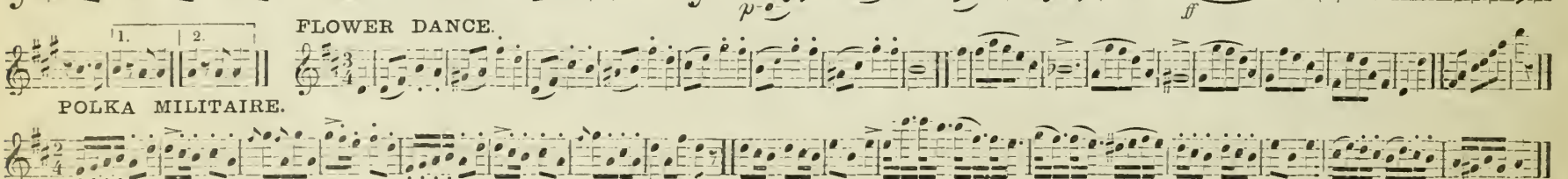
VIRGINIA VARSOVIANA.



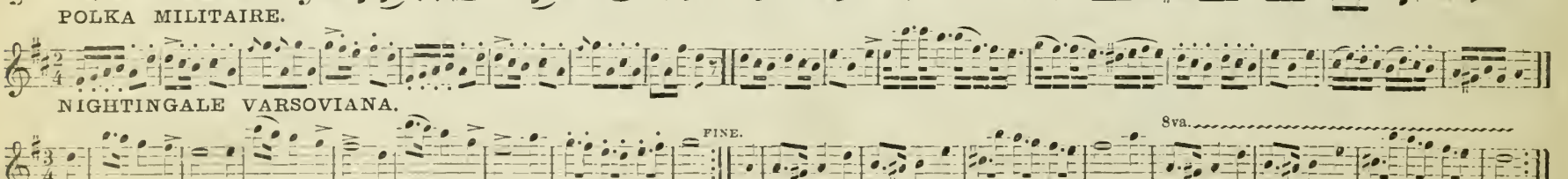
LA BELLE SWISSE WALTZ. Chas. D'Albert.



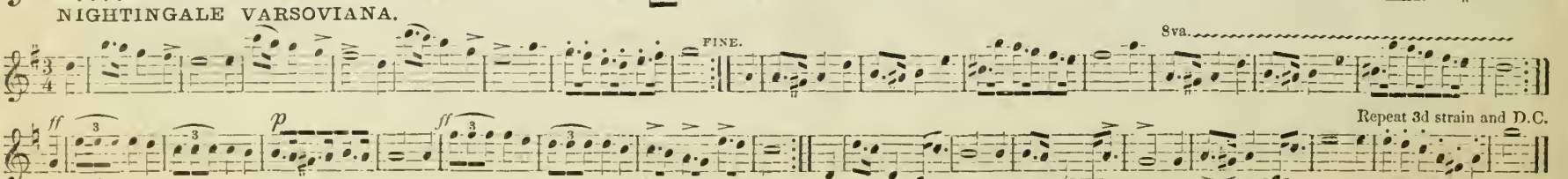
FLOWER DANCE.



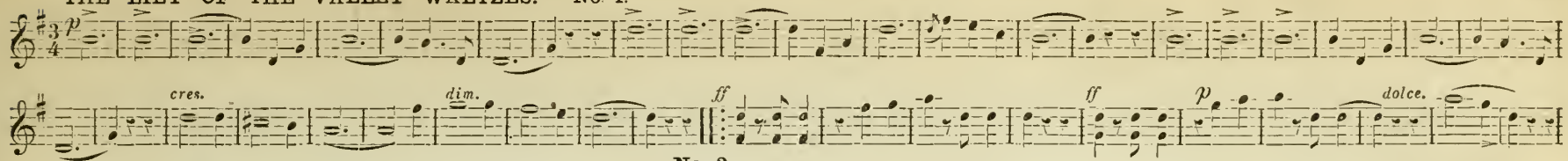
POLKA MILITAIRE.

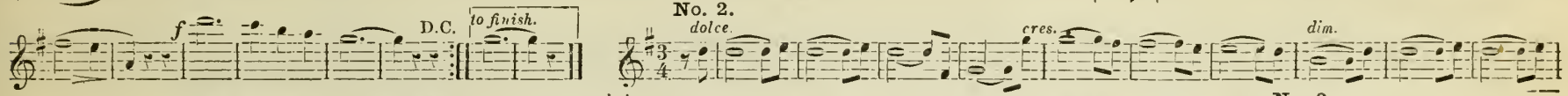


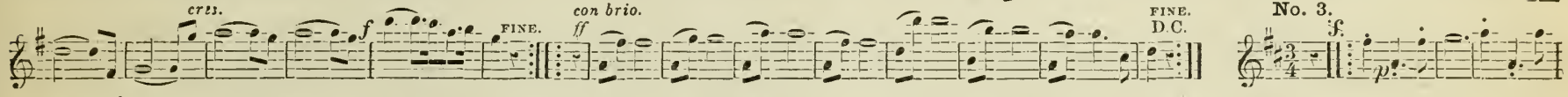
NIGHTINGALE VARSOVIANA.

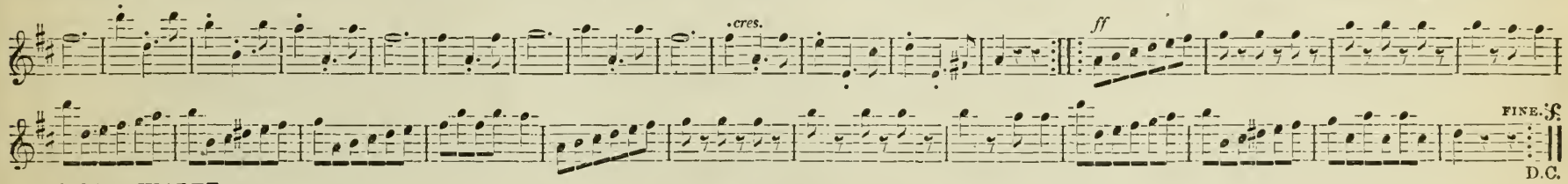


THE LILY OF THE VALLEY WALTZES. No. 1.

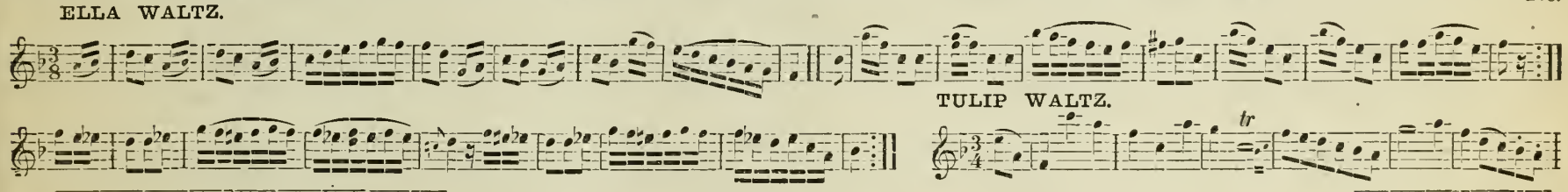




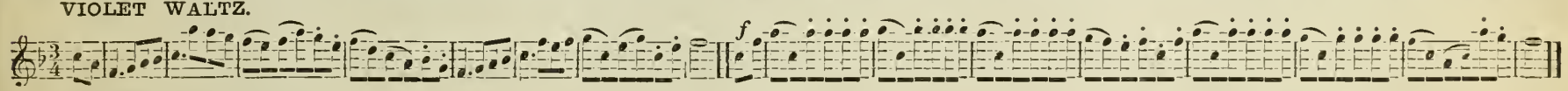




ELLA WALTZ.

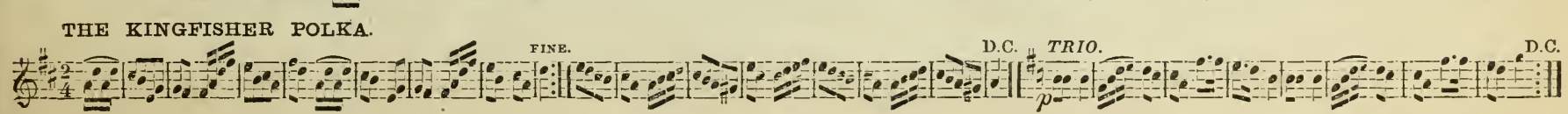


VIOLET WALTZ.

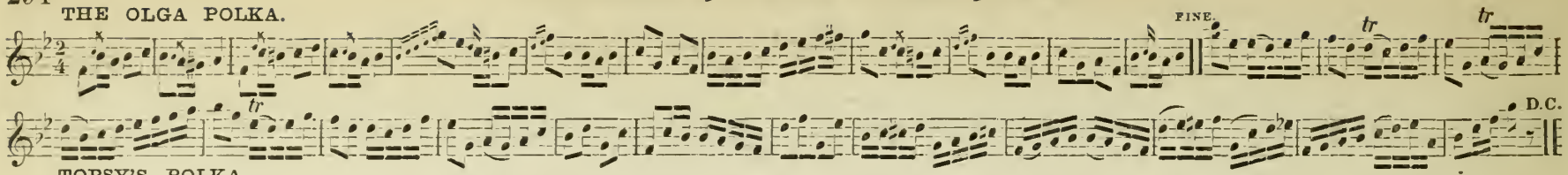


RHINE LIED POLKA.

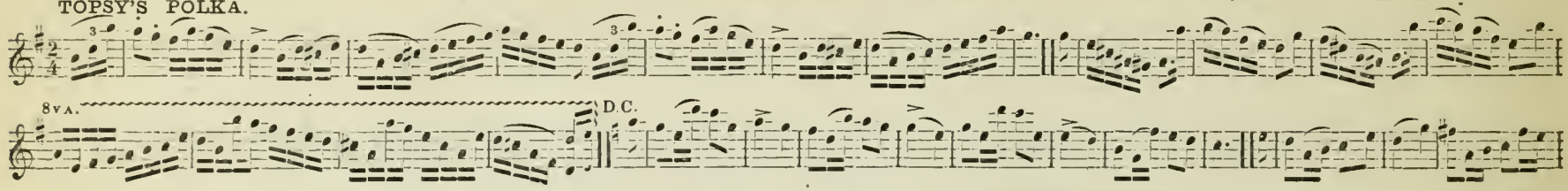
THE KINGFISHER POLKA.



THE OLGA POLKA.

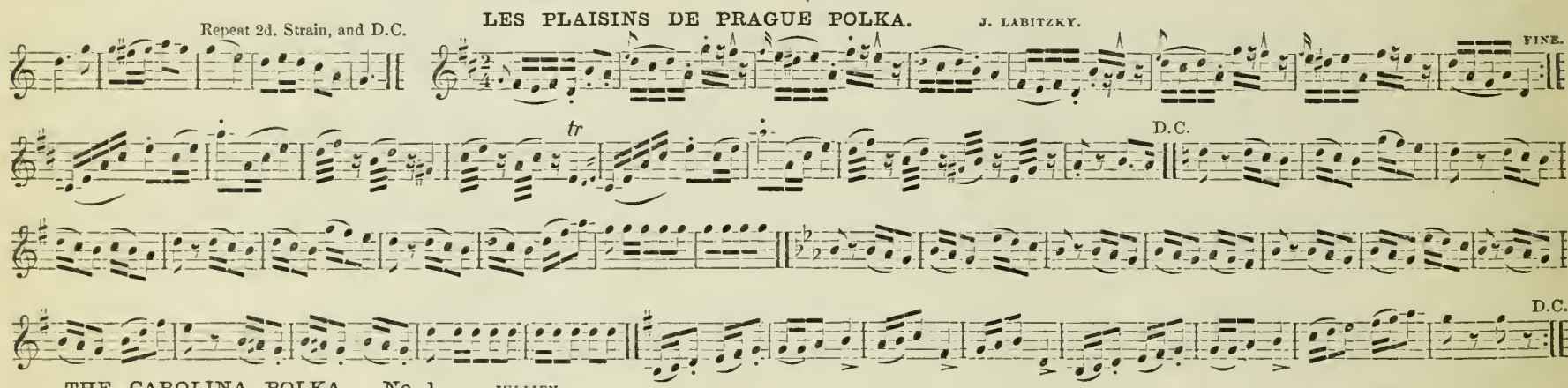


TOPSY'S POLKA.



Repeat 2d. Strain, and D.C.

LES PLAISINS DE PRAGUE POLKA. J. LABITZKY.

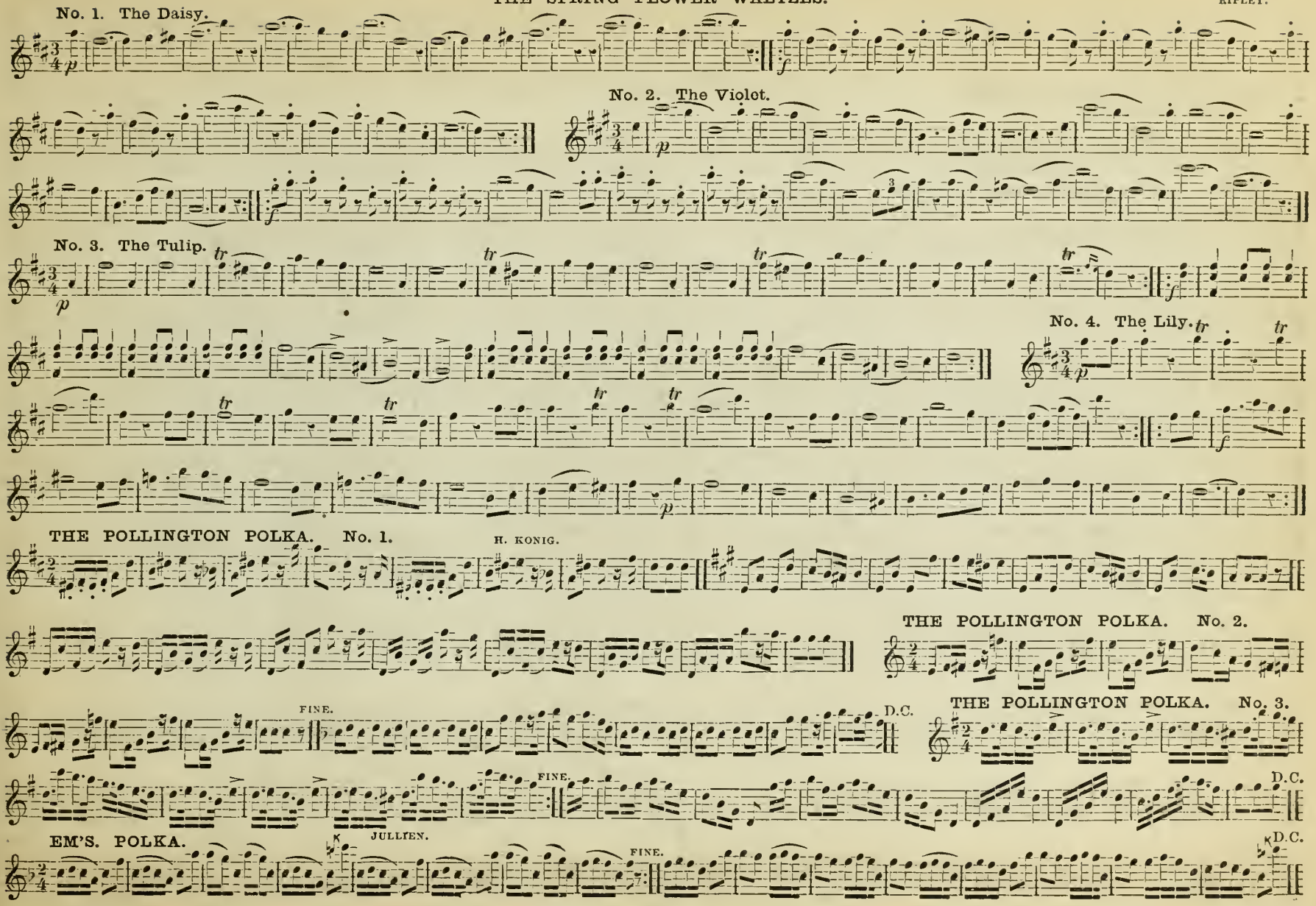


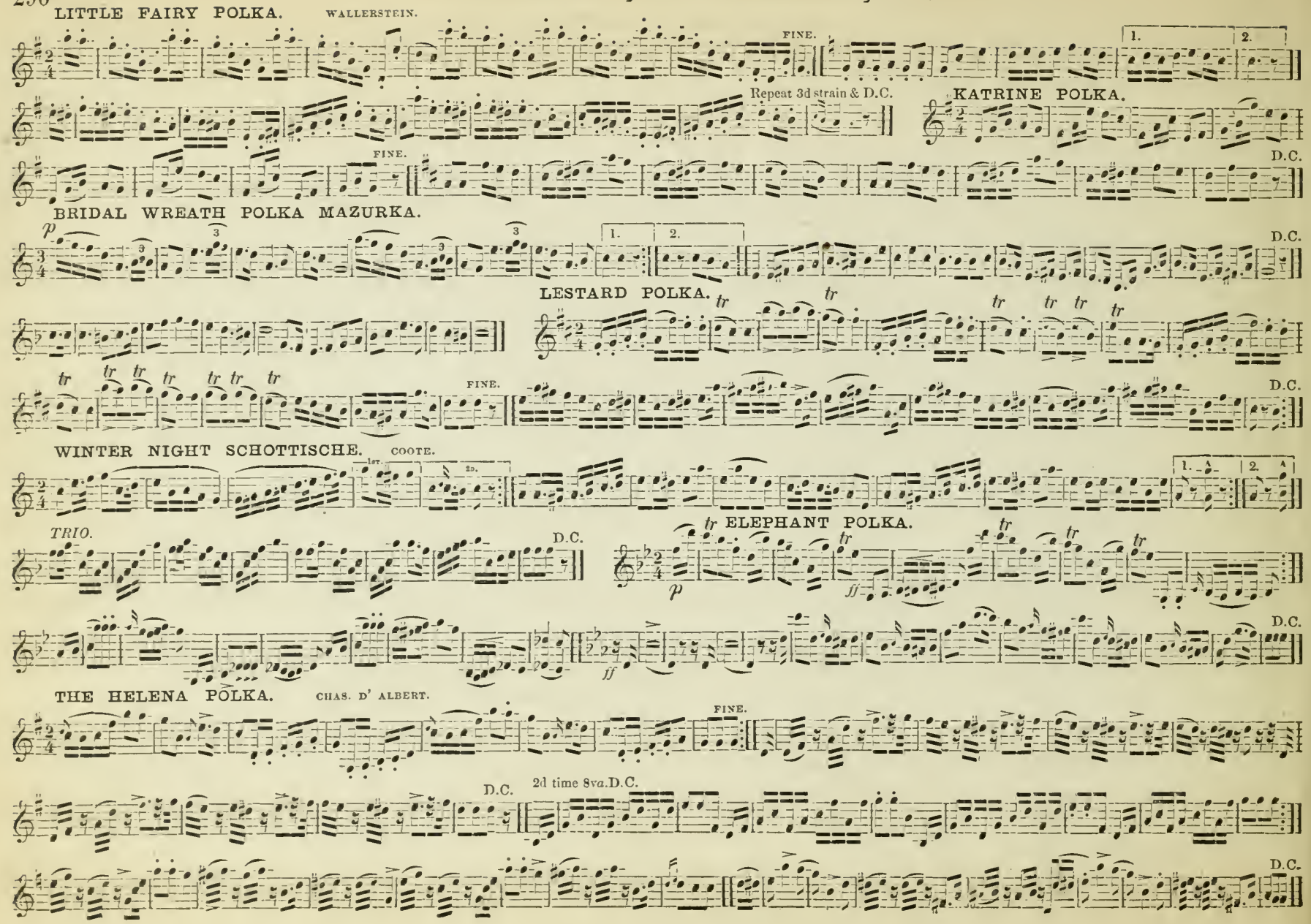
THE CAROLINA POLKA. No. 1. JULLIEN.

Leggiero and Marcato, to imitate the gallop of a horse.

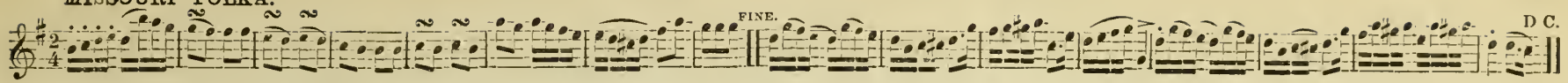
THE SPRING FLOWER WALTZES.

RIPLEY.

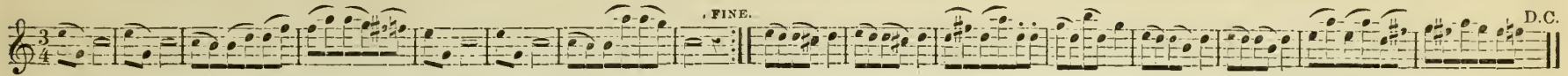



LITTLE FAIRY POLKA.
WALLERSTEIN.
FINE.
1.
2.
Repeat 3d strain & D.C.
KATRINE POLKA.
FINE.
D.C.
BRIDAL WREATH POLKA MAZURKA.
D.C.
LESTARD POLKA.
FINE.
D.C.
WINTER NIGHT SCHOTTISCHE.
COOTE.
TRIO.
D.C.
ELEPHANT POLKA.
D.C.
THE HELENA POLKA.
CHAS. D' ALBERT.
FINE.
D.C.
2d time 8va.D.C.
D.C.

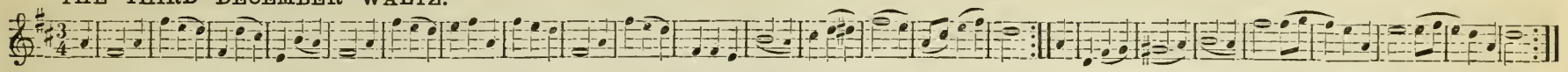
MISSOURI POLKA.



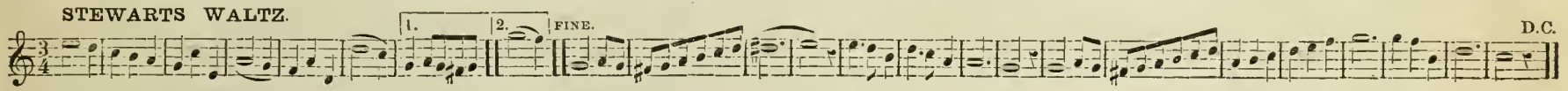
LA FILLE DU REGIMENT WALTZ.



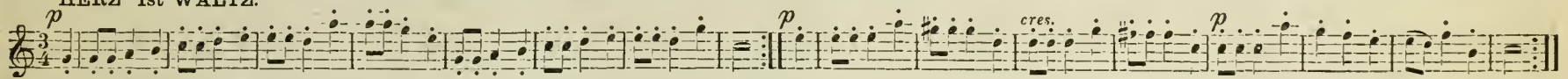
THE THIRD DECEMBER WALTZ.



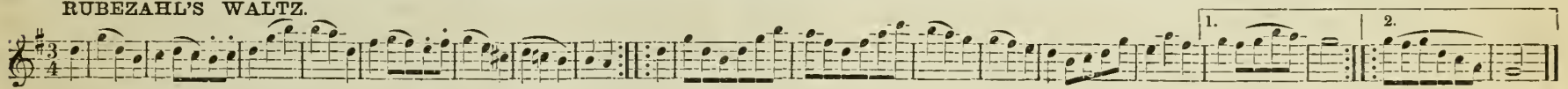
STEWARTS WALTZ.



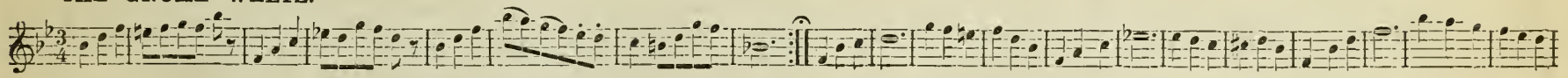
HERZ 1st WALTZ.

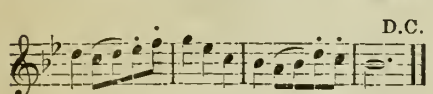


RUBEZAHL'S WALTZ.



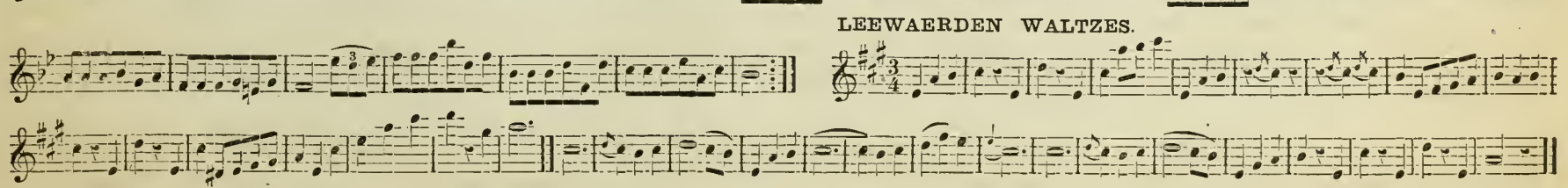
THE GNOME WALTZ.



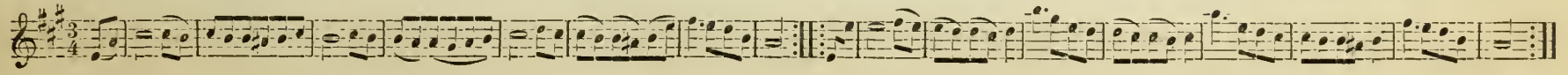


THE MORNING STAR.

LEEWAERDEN WALTZES.

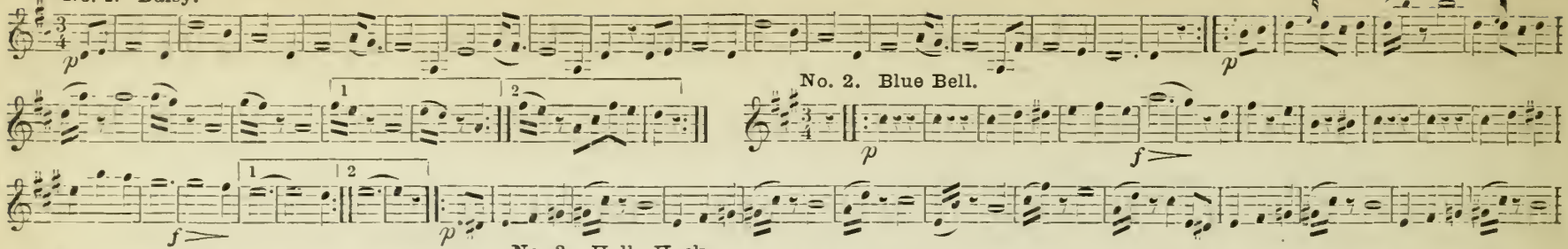


LE PONT NEUF.



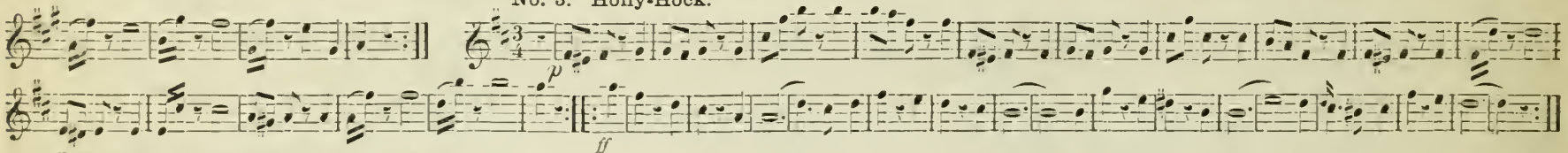
SUMMER FLOWER WALTZES. TINNEY.

No. 1. Daisy.



No. 2. Blue Bell.

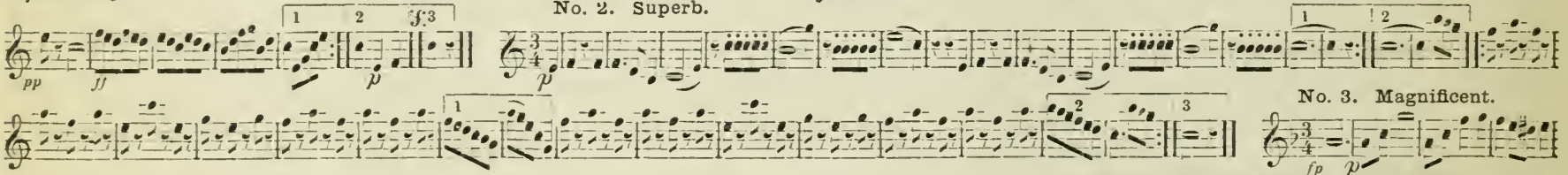
No. 3. Holly-Hock.



LEOTARD WALTZES. C. COOTE.

No. 1. Elegant.

No. 2. Superb.

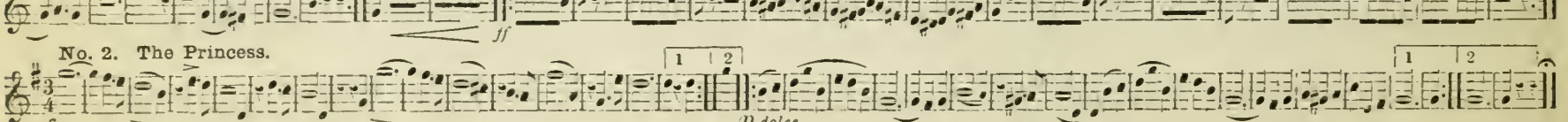


No. 3. Magnificent.

PRINCESS ALEXANDRA WALTZES. C. COOTE.

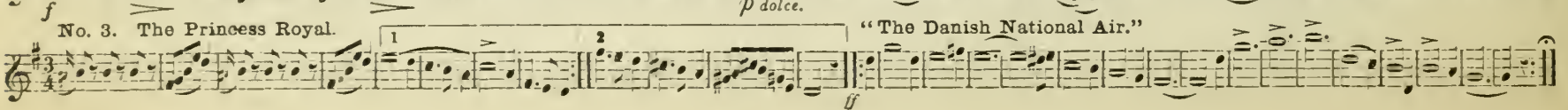
No. 1. The Prince.

No. 2. The Princess.



No. 3. The Princess Royal.

"The Danish National Air."



PASSION FLOWER WALTZ. C. COOTE.

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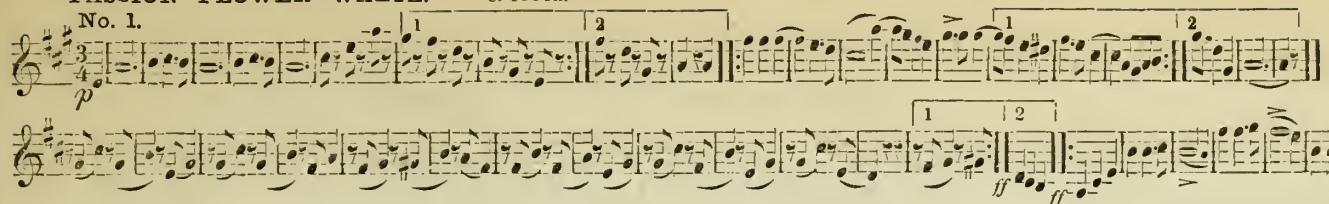

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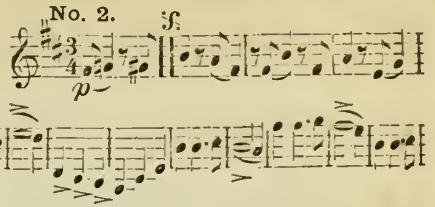

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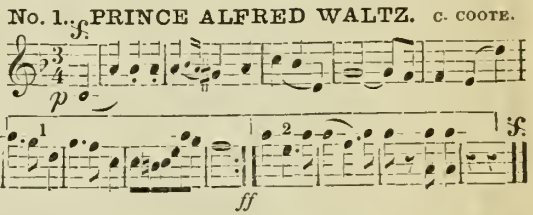

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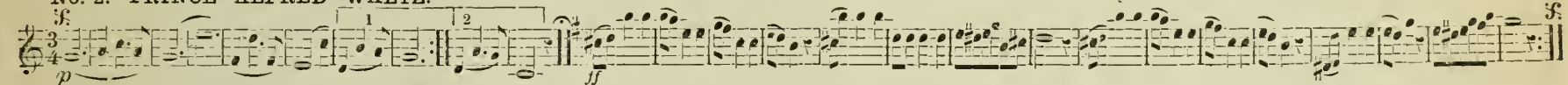

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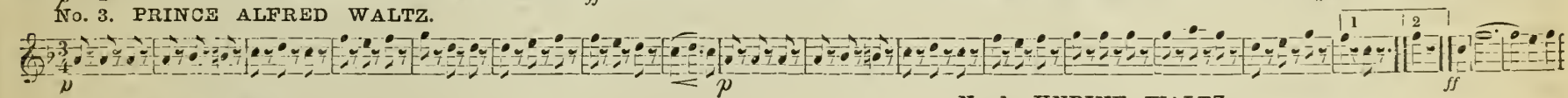

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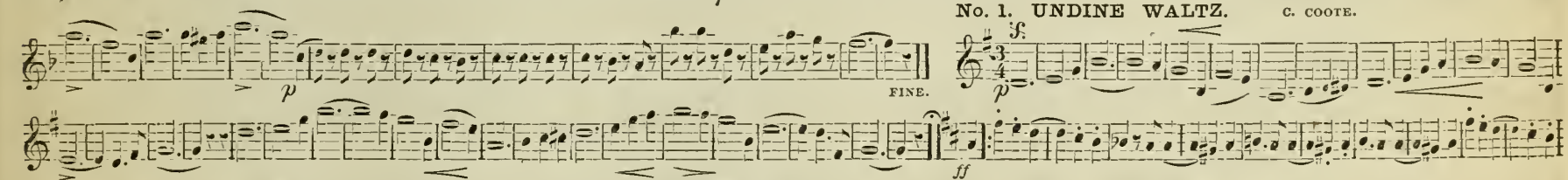

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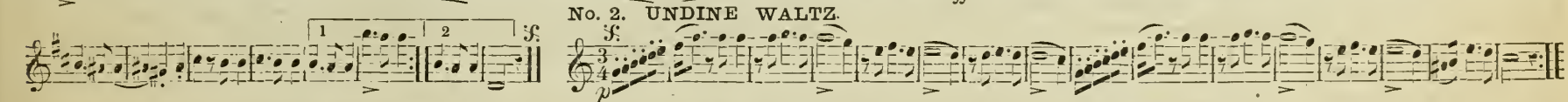
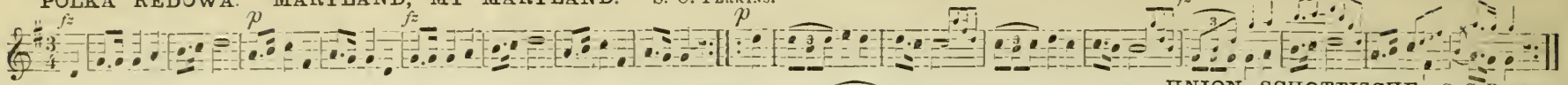
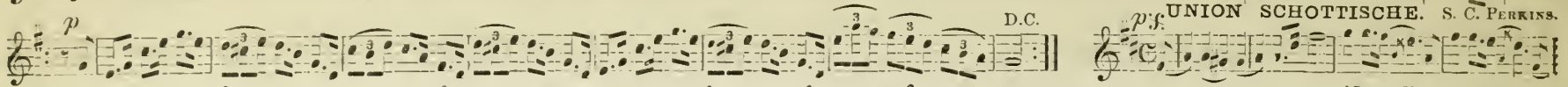
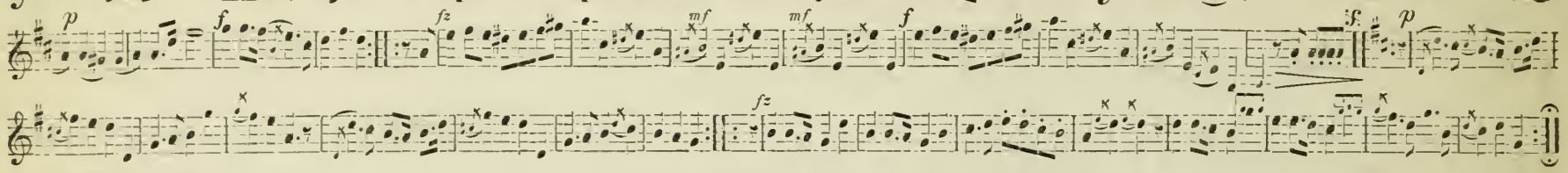


No. 3. UNDINE WALTZ.

POLKA REDOWA. MARYLAND, MY MARYLAND. S. C. Perkins.







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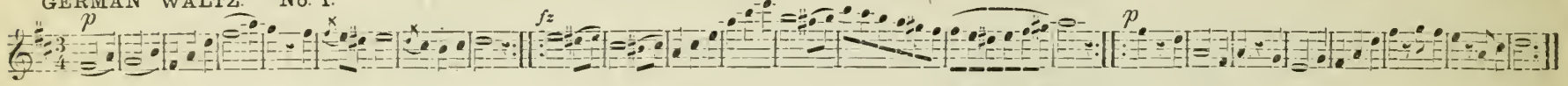

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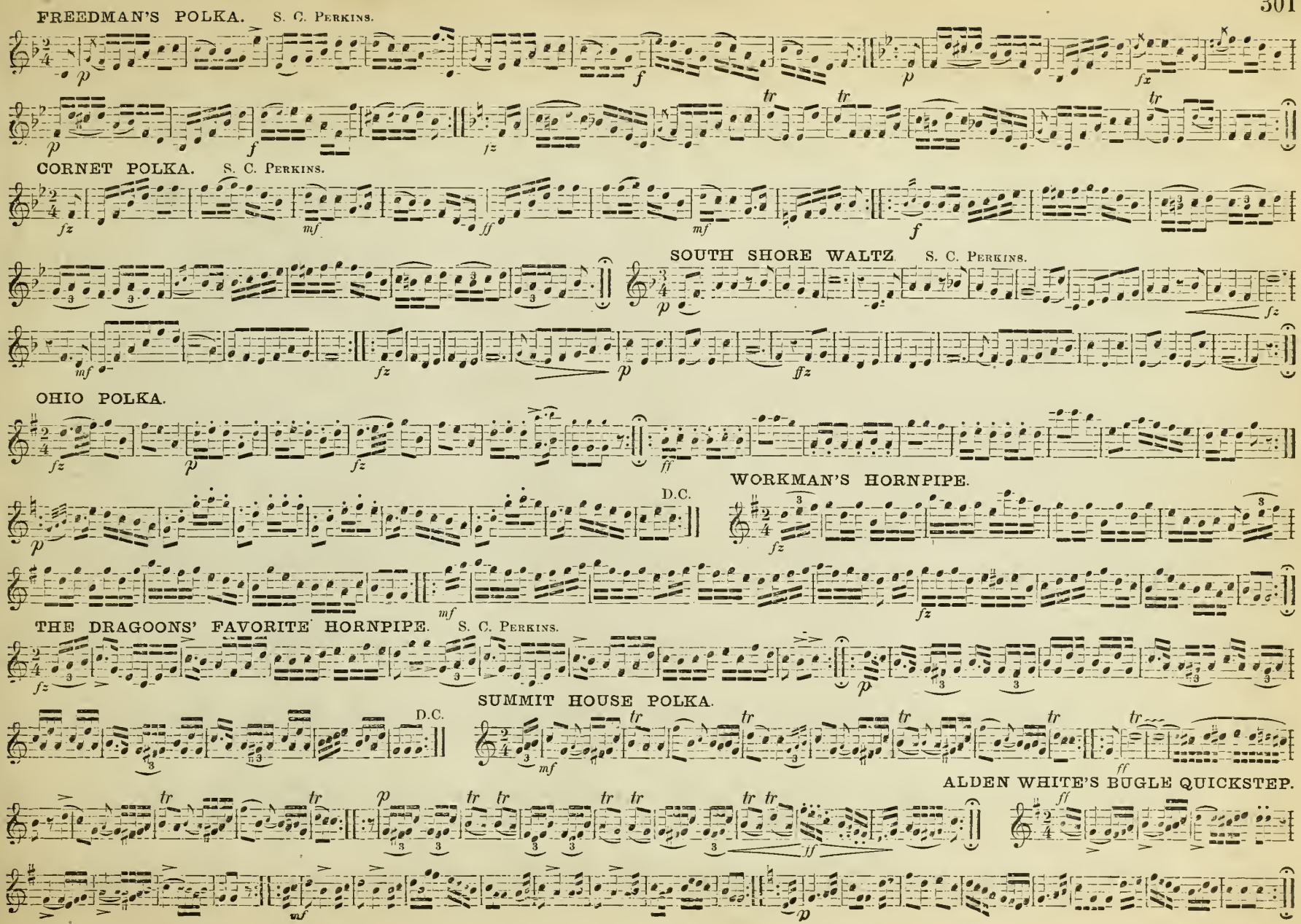
EMIGRANT'S GALLOP.

FANDANGO WALTZ. No. 1.

FANDANGO WALTZ. No. 2.

GALLOP FOR SICILIAN CIRCLE.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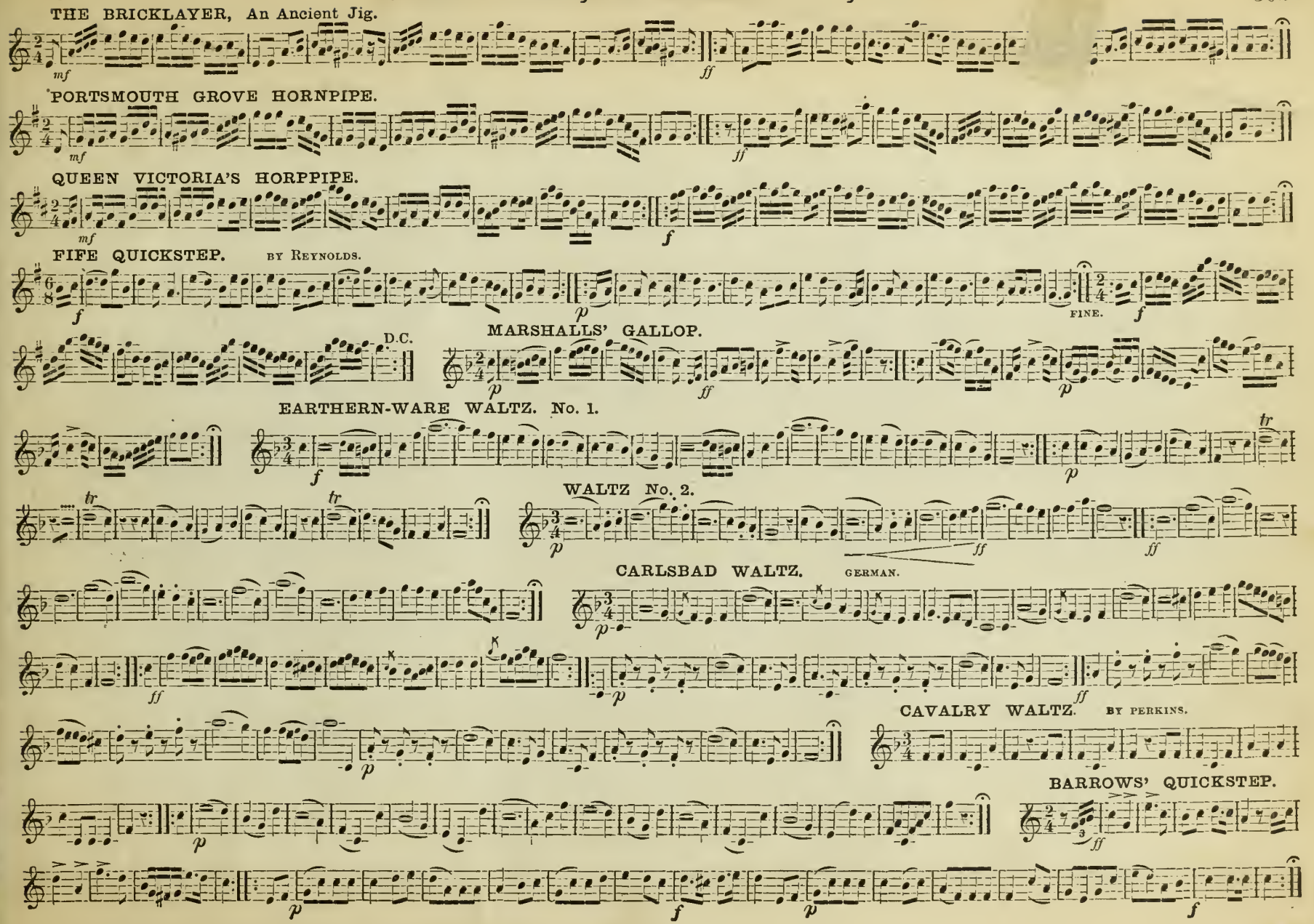
CORNET POLKA. S. C. Perkins.
SOUTH SHORE WALTZ. S. C. Perkins.
OHIO POLKA.
WORKMAN'S HORNPIPE.
D.C.
THE DRAGOONS' FAVORITE HORNPIPE. S. C. Perkins.
SUMMIT HOUSE POLKA.
ALDEN WHITE'S BUGLE QUICKSTEP.

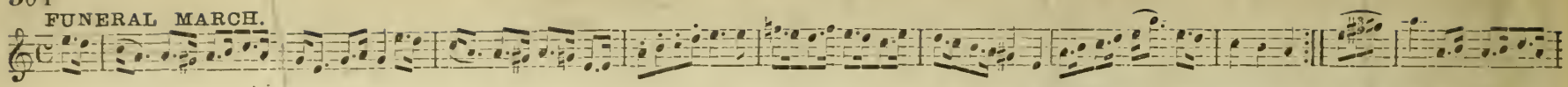
No. 1. ADELINE WALTZES. CHARLES D'ALBERT.

THE MOUNTAIN DAISY WALTZES. CHARLES D'ALBERT.

THE DEW-DROP WALTZES. CHARLES D'ALBERT.


THE BRICKLAYER, An Ancient Jig.
PORTSMOUTH GROVE HORNPIPE.
QUEEN VICTORIA'S HORPPIPE.
FIFE QUICKSTEP. BY REYNOLDS.
FINE.
D.C.
MARSHALLS' GALLOP.
EARTHERN-WARE WALTZ. No. 1.
WALTZ No. 2.
CARLSBAD WALTZ. GERMAN.
CAVALRY WALTZ. BY PERKINS.
BARROWS' QUICKSTEP.

FUNERAL MARCH.



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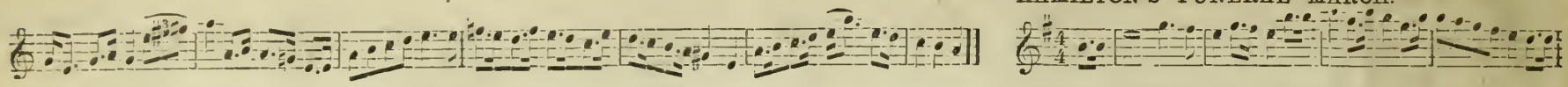

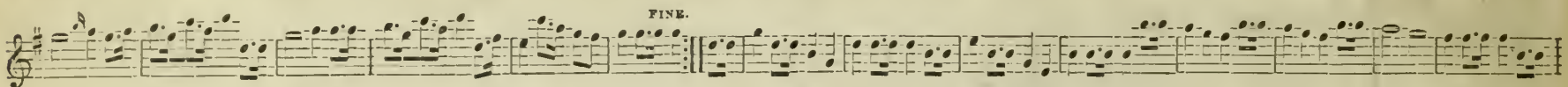

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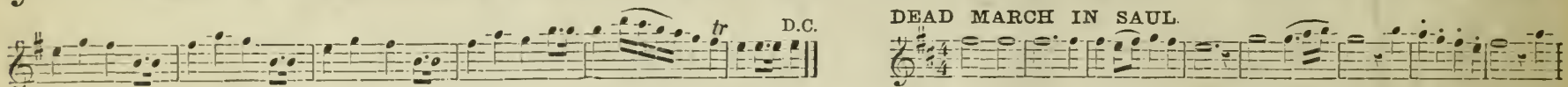

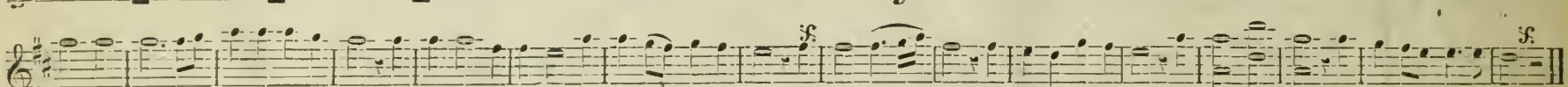

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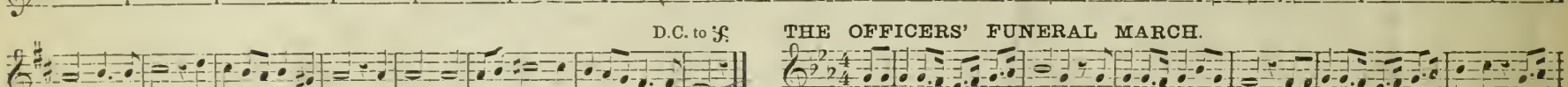

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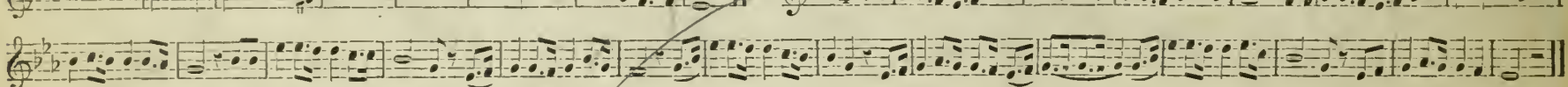

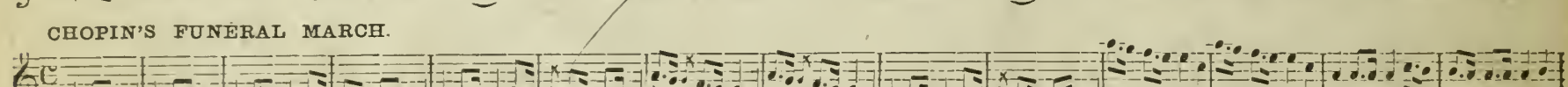

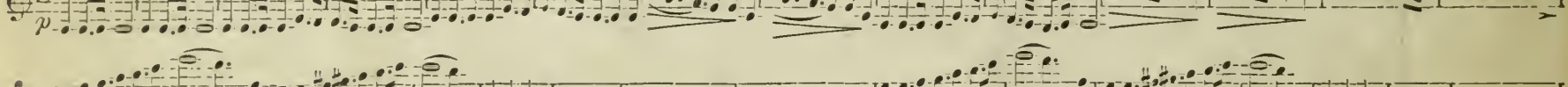

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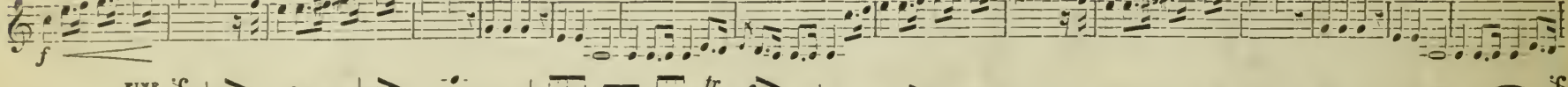

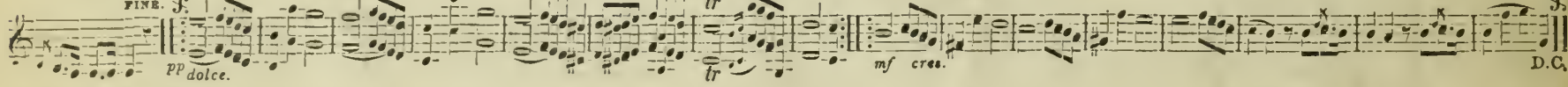

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CONTAINING

50 full sets of Waltzes, 40 sets of Quadrilles; Galops, Polkas, Polka Redowas, Mazurkas, Schottisches, Marches, Quicksteps, Hornpipes, Jigs, Contra and Fancy Dances.

INCLUDING THE VERY LATEST AND BEST COMPOSITIONS OF

GUNG'L, STRAUSS, C. FAUST, PARLOW, HERMANN, GODFREY, &c., &c.

FOR THE

VIOLIN, FLUTE, CLARIONET, FIFE, CORNET, FLAGEOLET, &c.

BY ELIAS HOWE.

BOSTON:
PUBLISHED BY ELIAS HOWE, AGT., 103 COURT STREET.

Entered according to Act of Congress, in the year 1863, by WILLARD HOWE, in the Clerk's Office of the District Court of the District of Massachusetts.

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Price, $3 for the set of four pieces, or $1 single.

Friedrich's March	*J. Gung'l.*	$1.00
Gluck Auf "	*C. Faust.*	1.00
Singers Joy "	*Hermann.*	1.00
Gablenz "	*Strauss.*	1.00

Howe's Brass Band, No. 2.

Price, $3 for the set of four pieces, or $1 single.

Bavaria March or Quickstep	*Gung'l.*	$1.00
Recruit " " "	"	1.00
Hurrah " " "	"	1.00
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Howe's Brass Band, No. 3.

Price, $3 for the set of four pieces, or $1 single.

Warrior's-Return Quickstep	*Faust.*	$1.00
Helter-Skelter Galop	"	1.00
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Dexter Polka	*Catlin.*	1.00

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Blue-Bird Polka Redowa	1.00
Mocking-Bird Quickstep	1.00
Bird-of-Paradise Waltz	1.00

Howe's Brass Band, No. 5.

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Rifle-Club Quickstep	*Bach.*	$1.00
Singers'-Festival Quickstep	*Hamm.*	1.00
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Il Bacio (The Kiss) Waltz	*Arditti.*	1.00
Bilse Polka	*Parlow.*	1.00
Hibernia Quickstep (Medley), "Pat Malloy," and "Wearing of the Green"		1.00

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Champagne-Charlie Quickstep	1.00
Russell's Quickstep (which introdnces "Cheer, Boys, Cheer," and "If I had but a Thousand a Year"	1.00
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Howe's Brass Band, No. 8.

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Medley Quickstep, No. 1, "Far, Far across the Sea," and "Woodman, Spare that Tree"	$1.00
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Lingard Quickstep, "Walking down Broadway," and "Captain Jinks"	1.00
Tanz Jubel Polka *C. Apitius.*	1.00

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Belle Helene Quickstep	"	1.00
En Avant Quickstep	*Gung'l.*	1.00
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Howe's Brass Band, No. 10.

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Lombardi	*Verdi.*	1.00
Lucia di Lammermoor	*Donizetti.*	1.00

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Schweitzer's March	*F. Zikof.*	$1.00
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Selection — "Kathleen Mavourneen;" "Steer my bark to Erin's Isle," and "Crooskeen Lawn"		1.00
Friedensklange March	*C. Faust.*	1.00

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Price, $3 for the set of four pieces, or $1 single, will contain two Troops (or Andante and Waltz), and two new Quicksteps.

Other Numbers will be issued in rapid succession, containing all of the popular music of the day.

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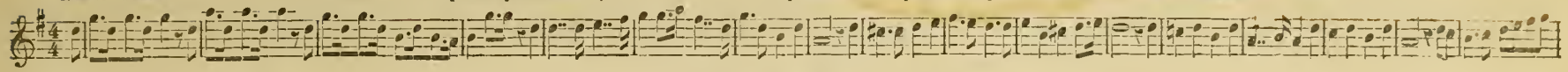
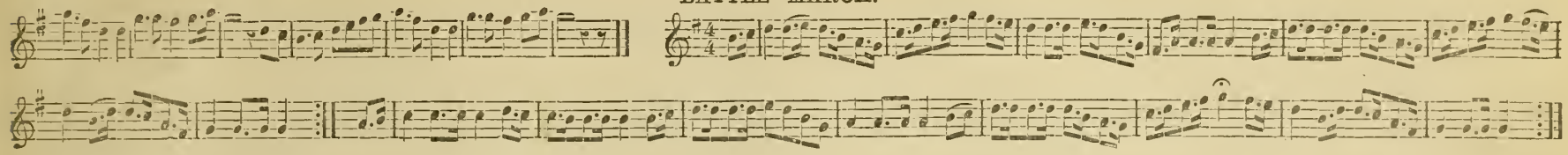
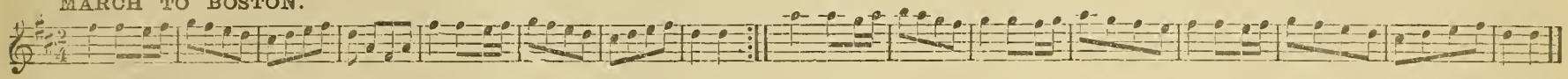
PARTANT POUR LA SYRIE. Composed by Hortense, the mother of Louis Napoleon, and at present adopted as the National Air of France



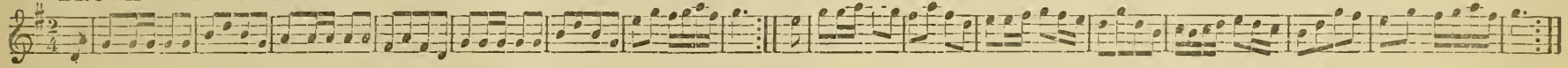
BATTLE MARCH.



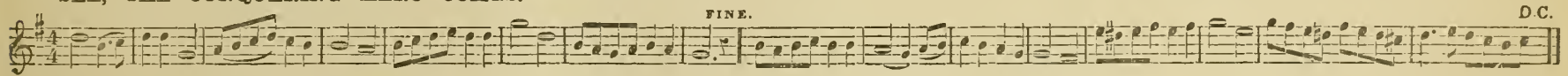
MARCH TO BOSTON.



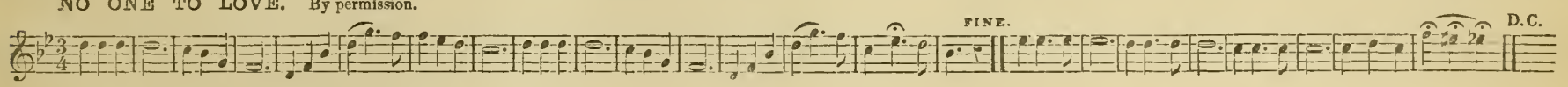
DRUNKEN SAILOR.



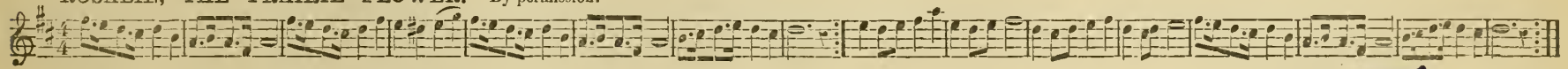
SEE, THE CONQUERING HERO COMES.



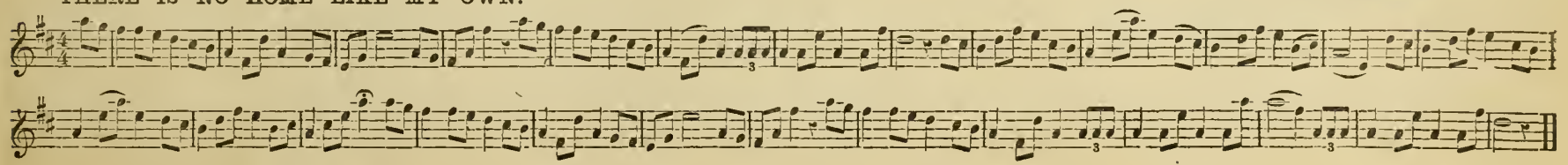
NO ONE TO LOVE. By permission.



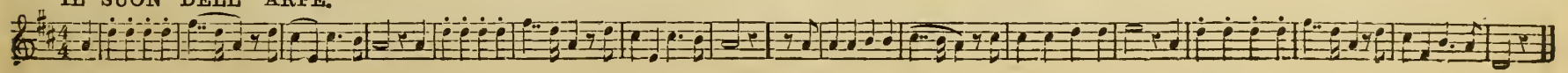
ROSALIE, THE PRAIRIE FLOWER. By permission.



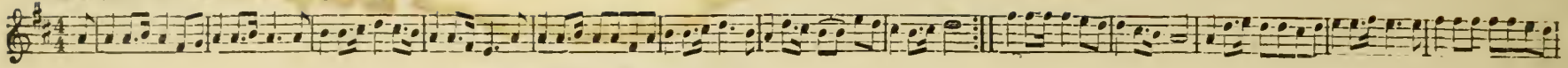
THERE IS NO HOME LIKE MY OWN.



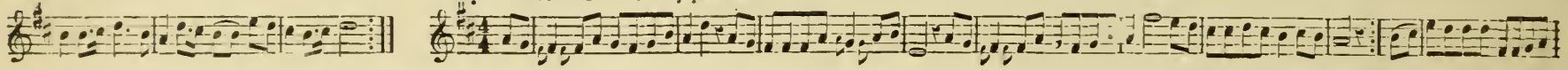
IL SUON DELL' ARPE.



MARCHING ALONG. By permission.

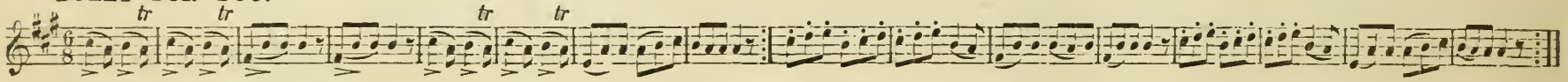


BELL BRANDON. By permission.

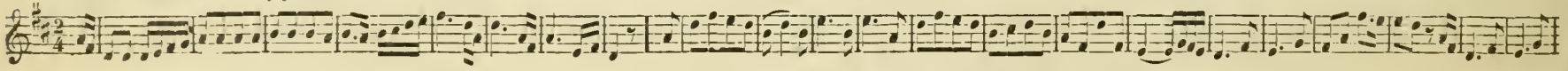


DO THEY THINK OF ME AT HOME.

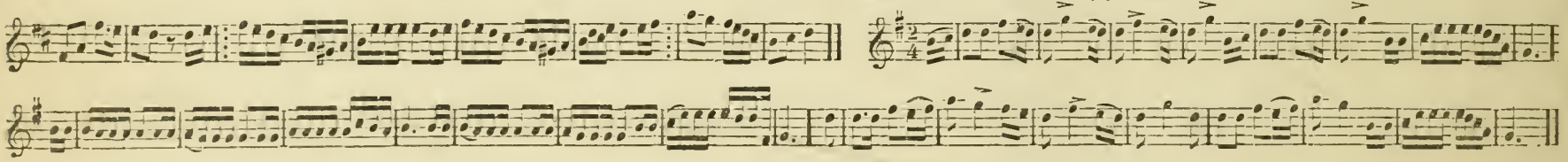
BULLY FOR YOU.



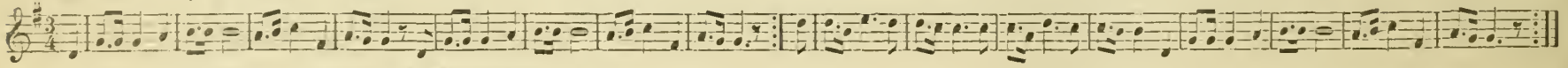
DIXIE'S LAND. By permission.



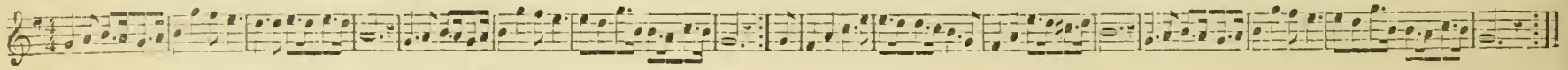
MOCKING BIRD. By permission.



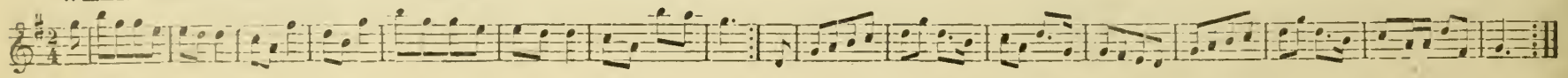
MARYLAND, MY MARYLAND.



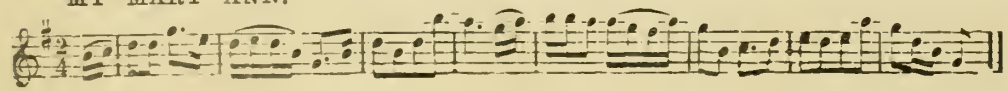
WHAT IS HOME WITHOUT A MOTHER?



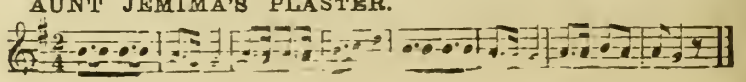
WHEN WE WENT BOBBIN AROUND.



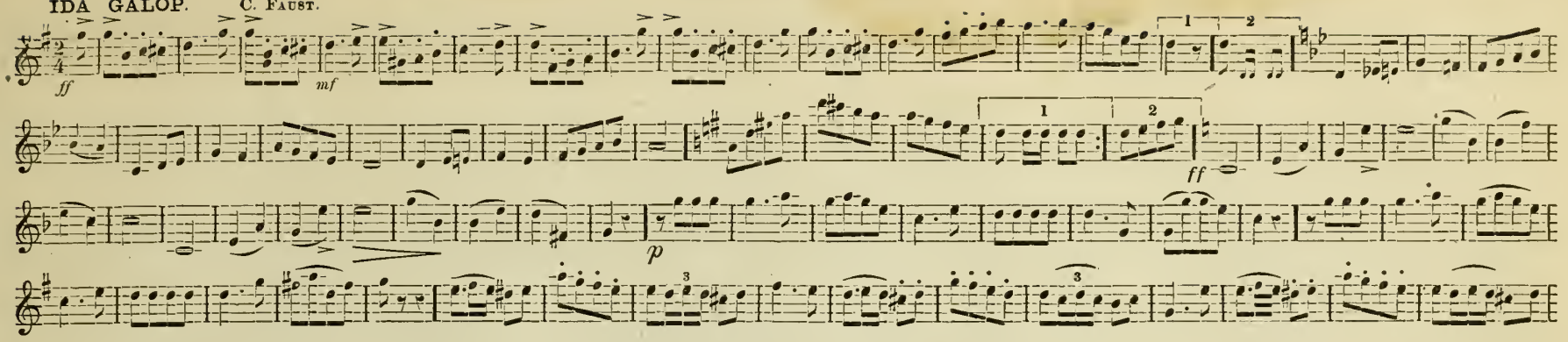
MY MARY ANN.



AUNT JEMIMA'S PLASTER.

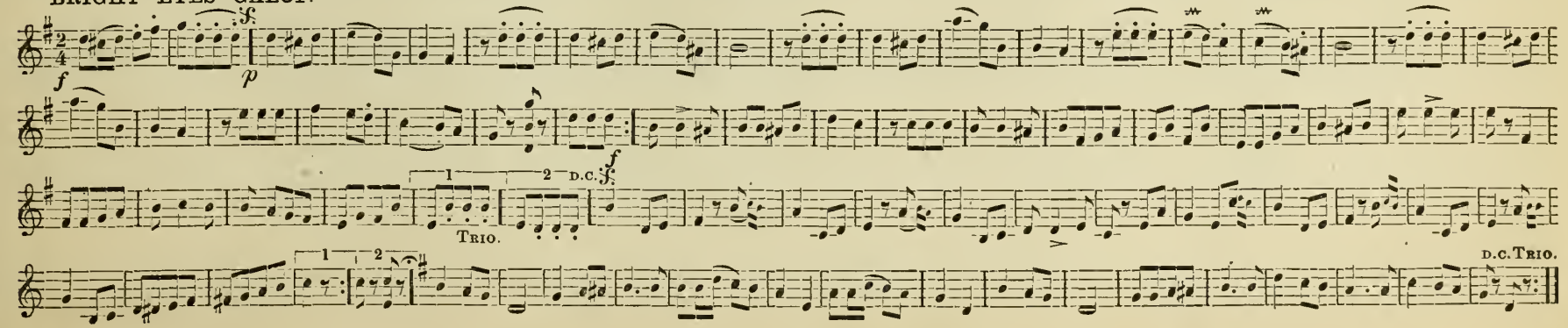


IDA GALOP. C. FAUST.



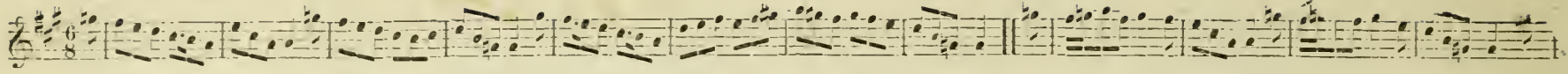
CATARACT GALOP. C. FAUST.

BRIGHT EYES GALOP.

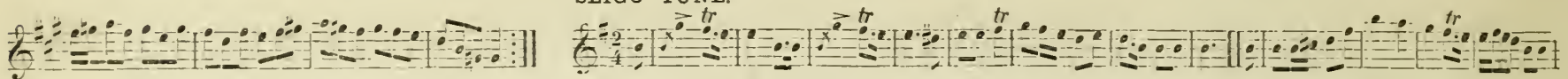


IRISH AIRS, &c.

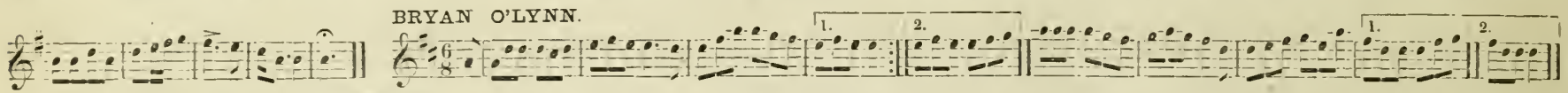
THE HIGH WAY TO DUBLIN.



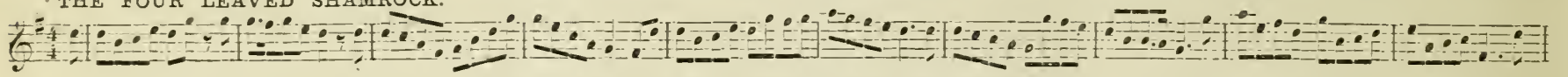
SLIGO TUNE.



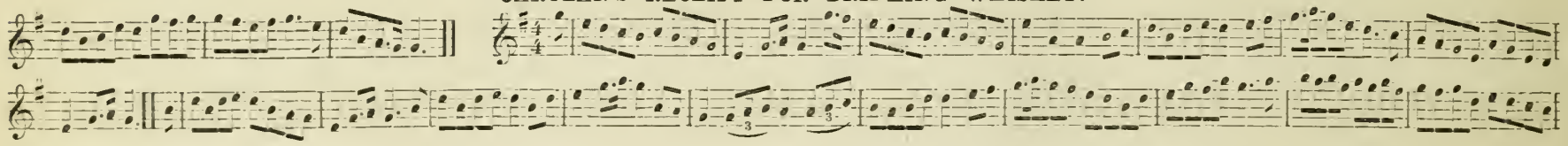
BRYAN O'LYNN.



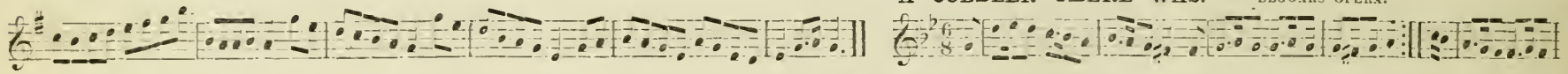
THE FOUR LEAVED SHAMROCK.



CAROLAN'S RECEIPT FOR DRINKING WHISKEY.

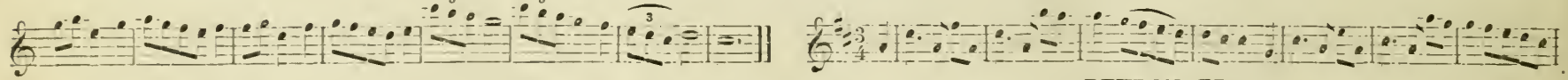


A COBBLER THERE WAS. "BEGGARS' OPERA."



MISS Mc'LEOD'S MINUET.

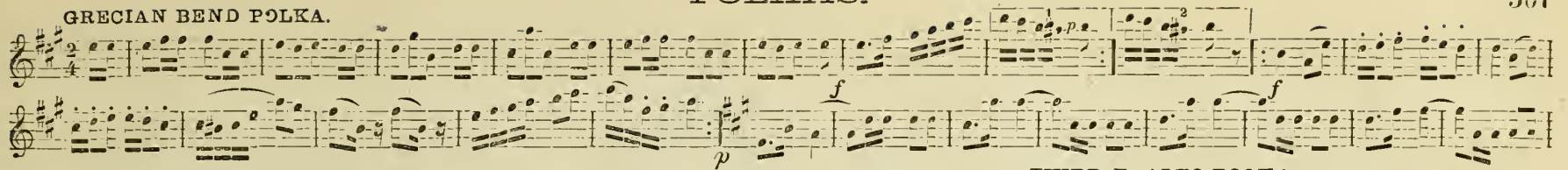
REYDONAK.



REYDONATZKA.

GRAPE-VINE TWIST.

GRECIAN BEND POLKA.



THIRD E2 ALTO POLKA.

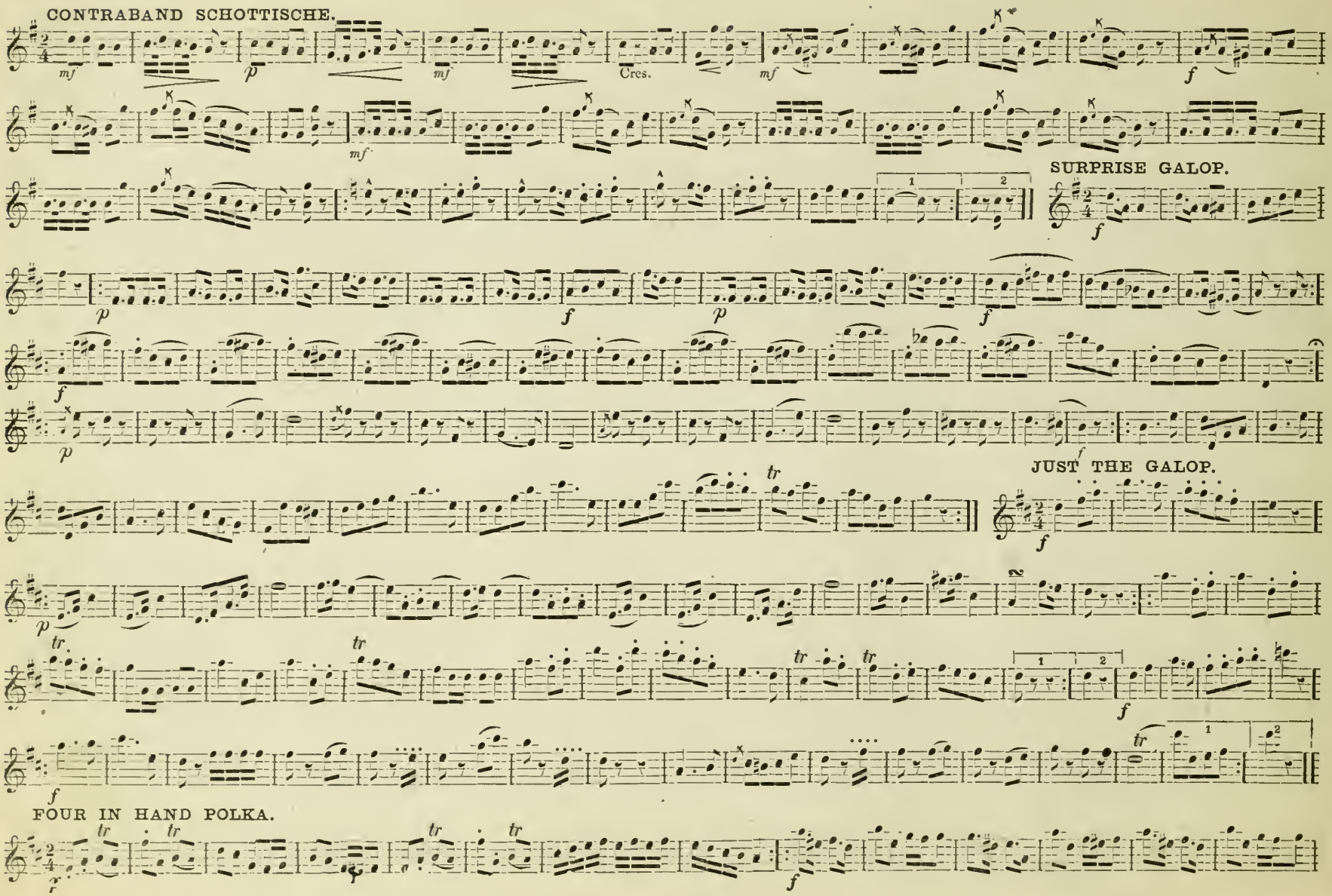
SHOOTING STAR POLKA.

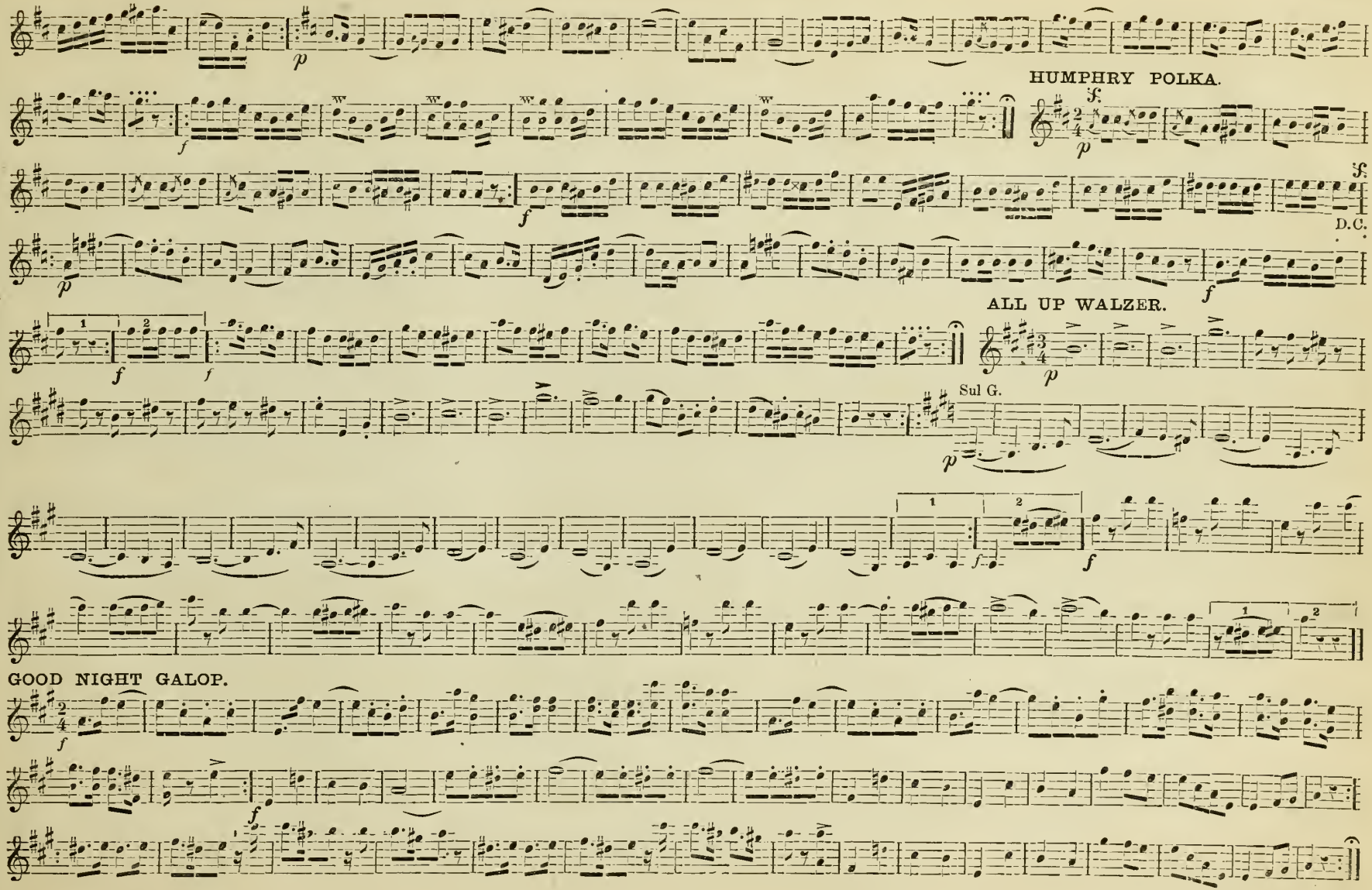
TRIO.

TRIO. D. C.

No. 45 POLKA.

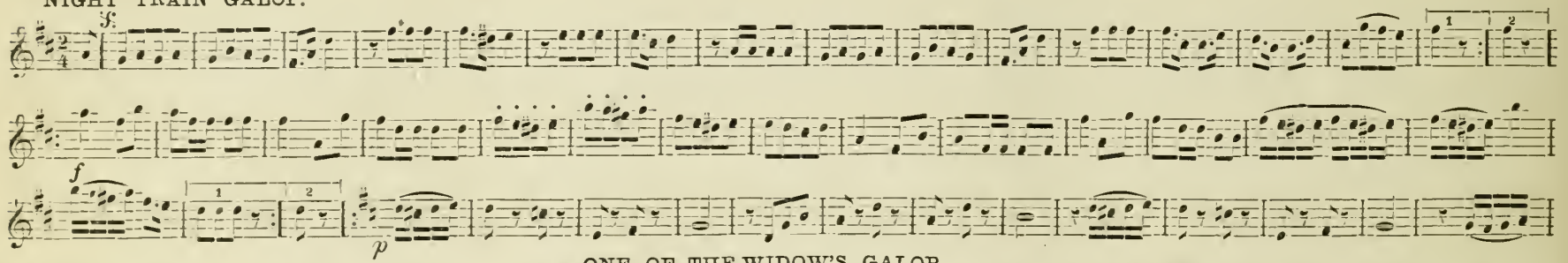
CONTRABAND SCHOTTISCHE.



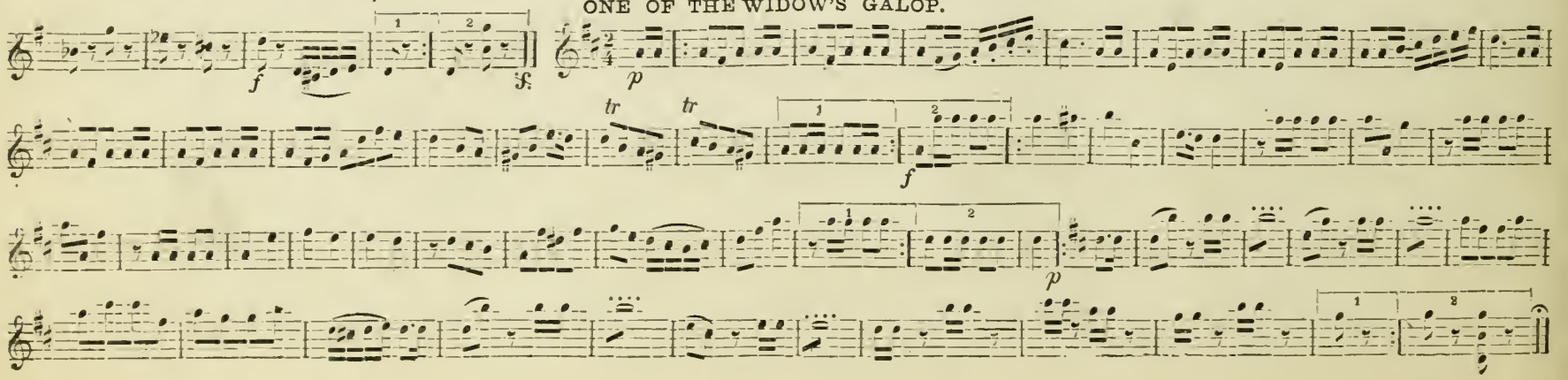

HUMPHRY POLKA.
D.C.
ALL UP WALZER.
Sul G.
GOOD NIGHT GALOP.

ALTOOND WALTZER.

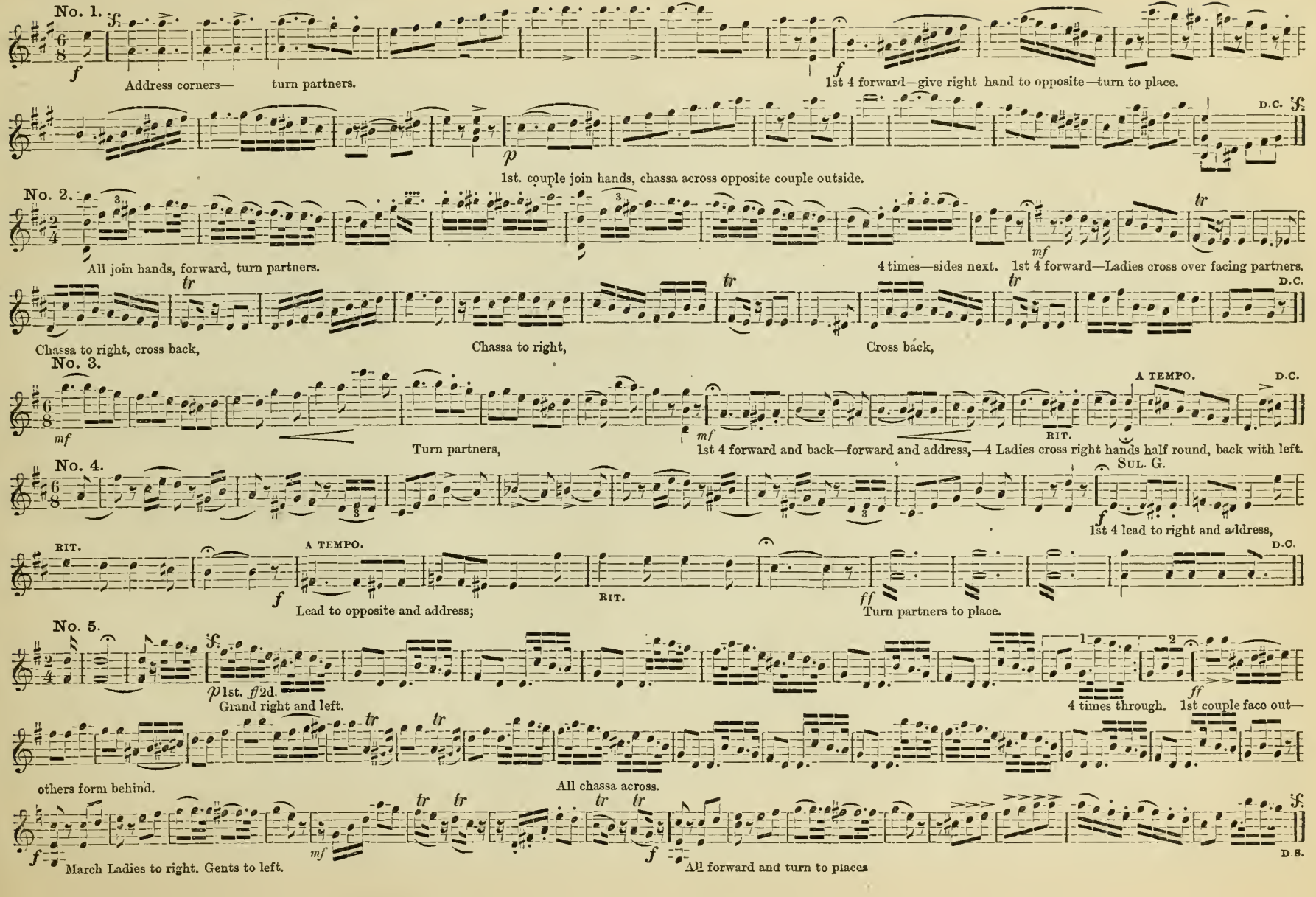
NIGHT TRAIN GALOP.



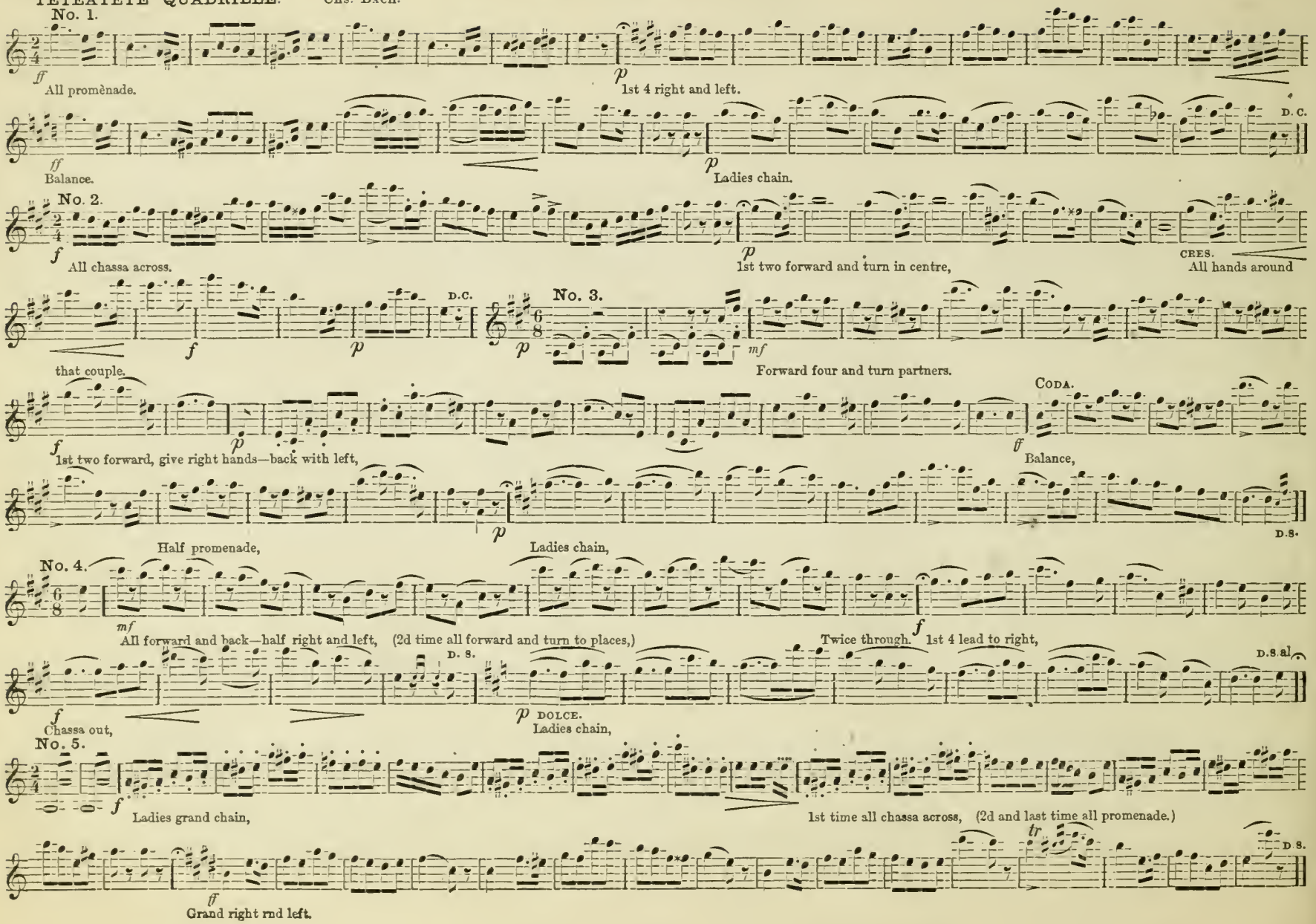
ONE OF THE WIDOW'S GALOP.



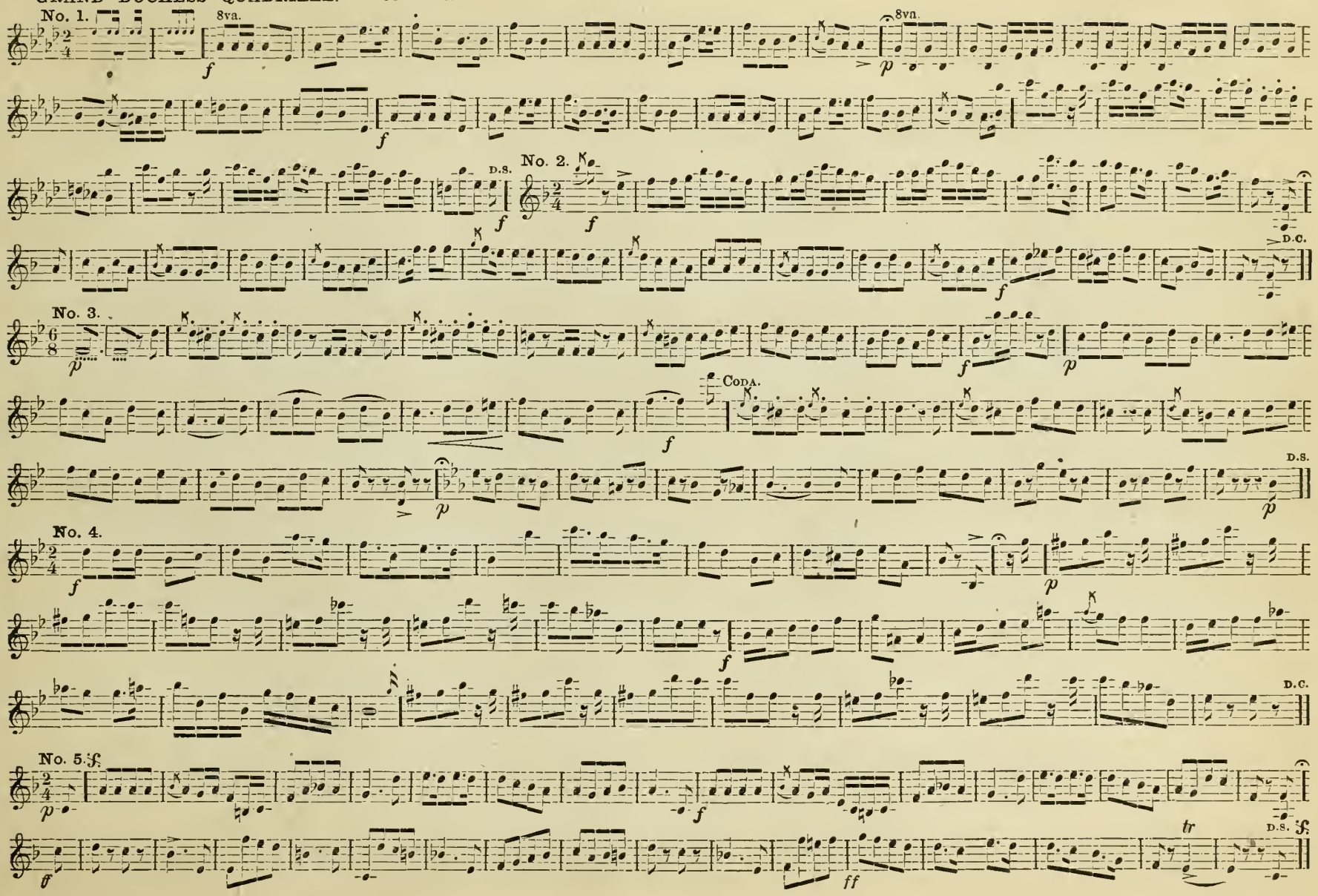
EIGHTH LANCERS. G. Weingarten.



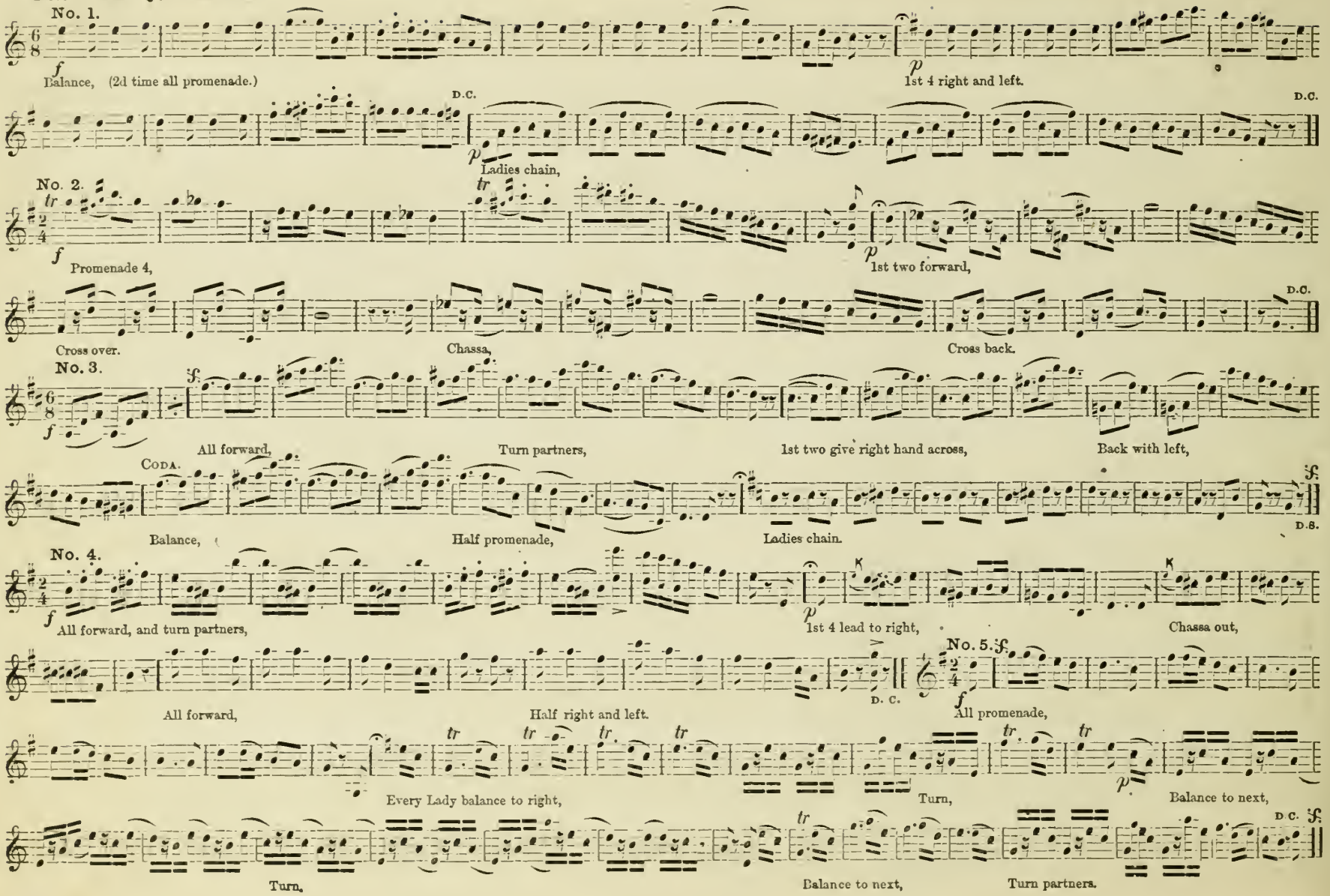
TETEATETE QUADRILLE. Chs. Bach.



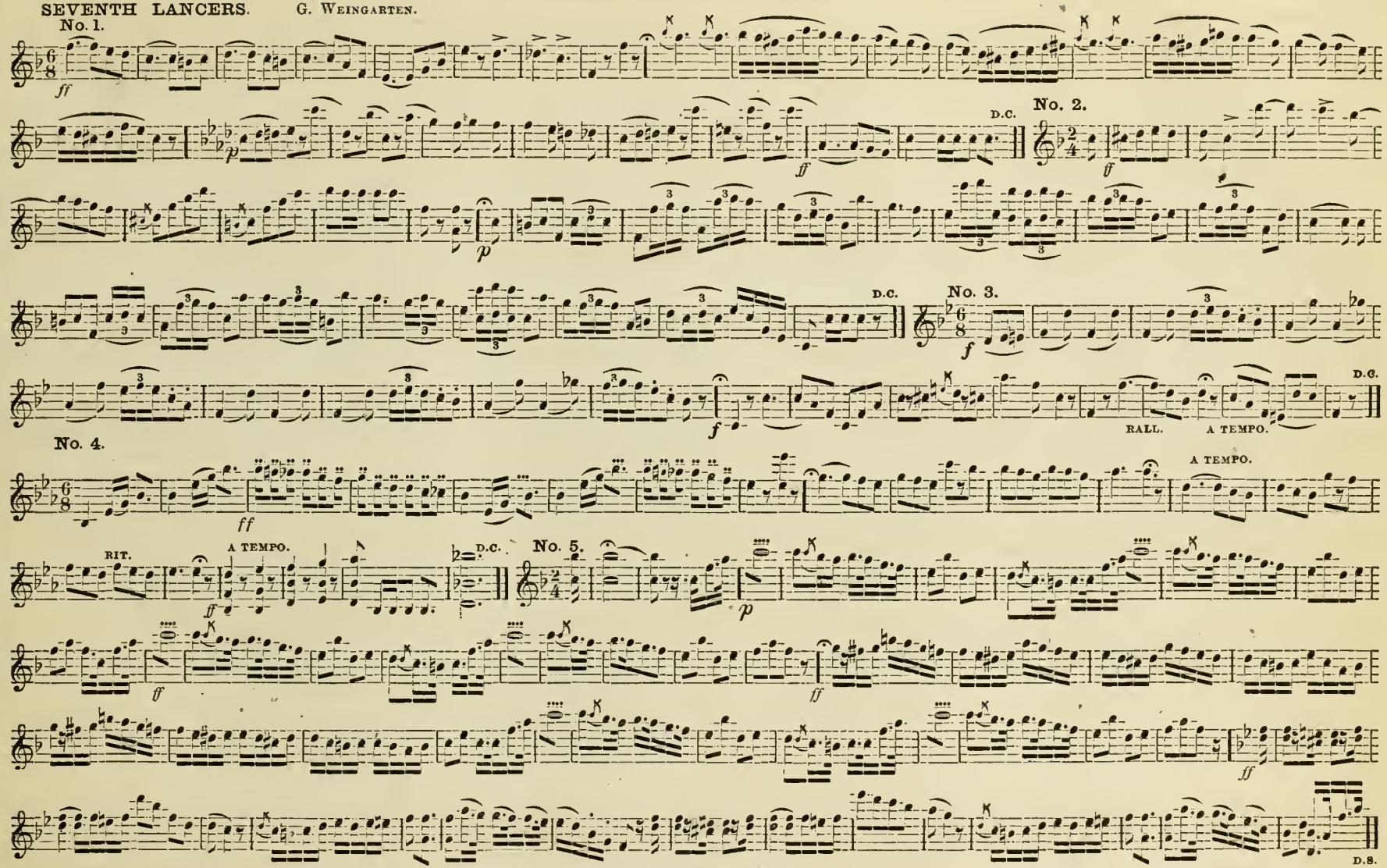
GRAND DUCHESS QUADRILLE. OFFENBACH.



NAJADEN QUADRILLE.

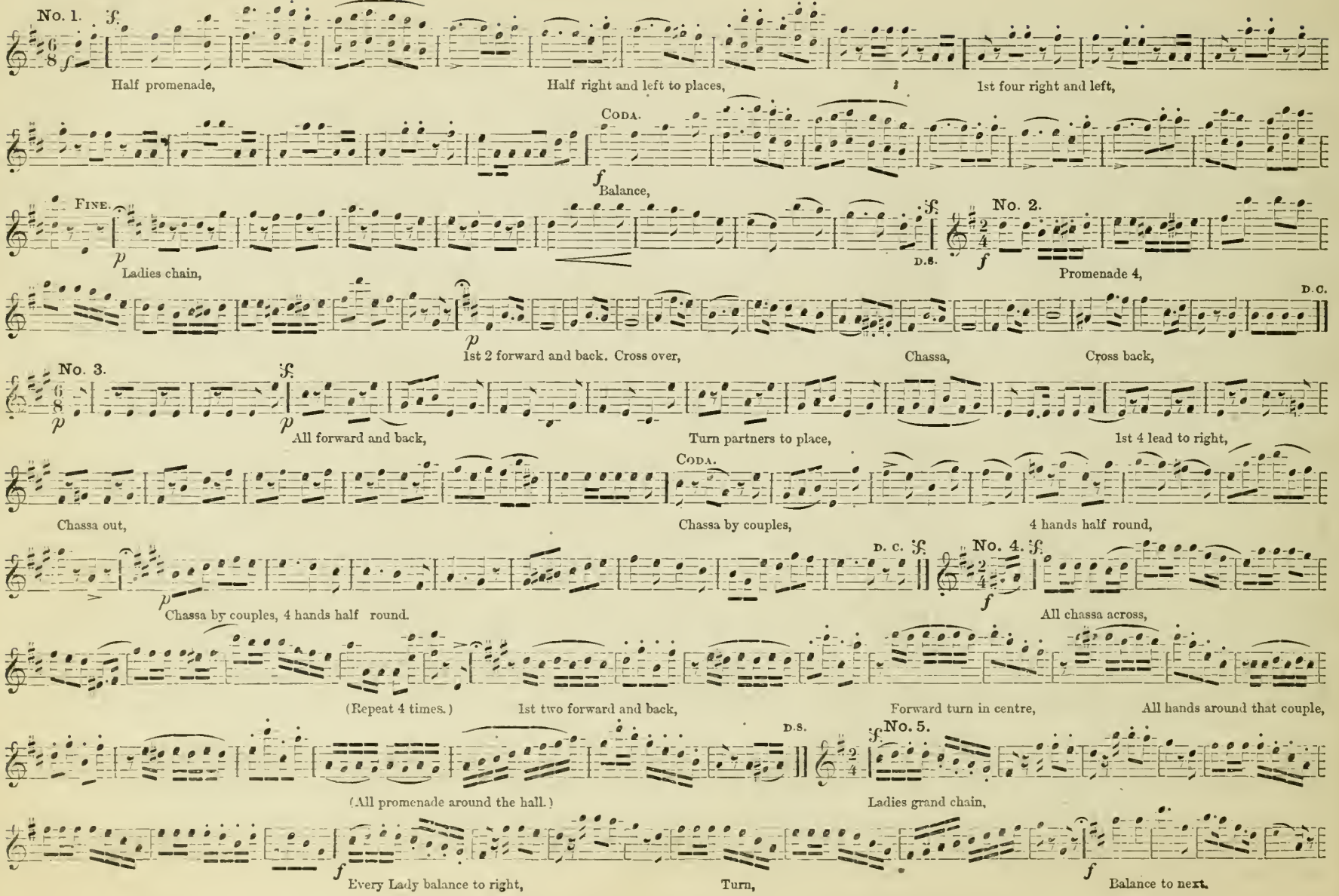


SEVENTH LANCERS. G. Weingarten.

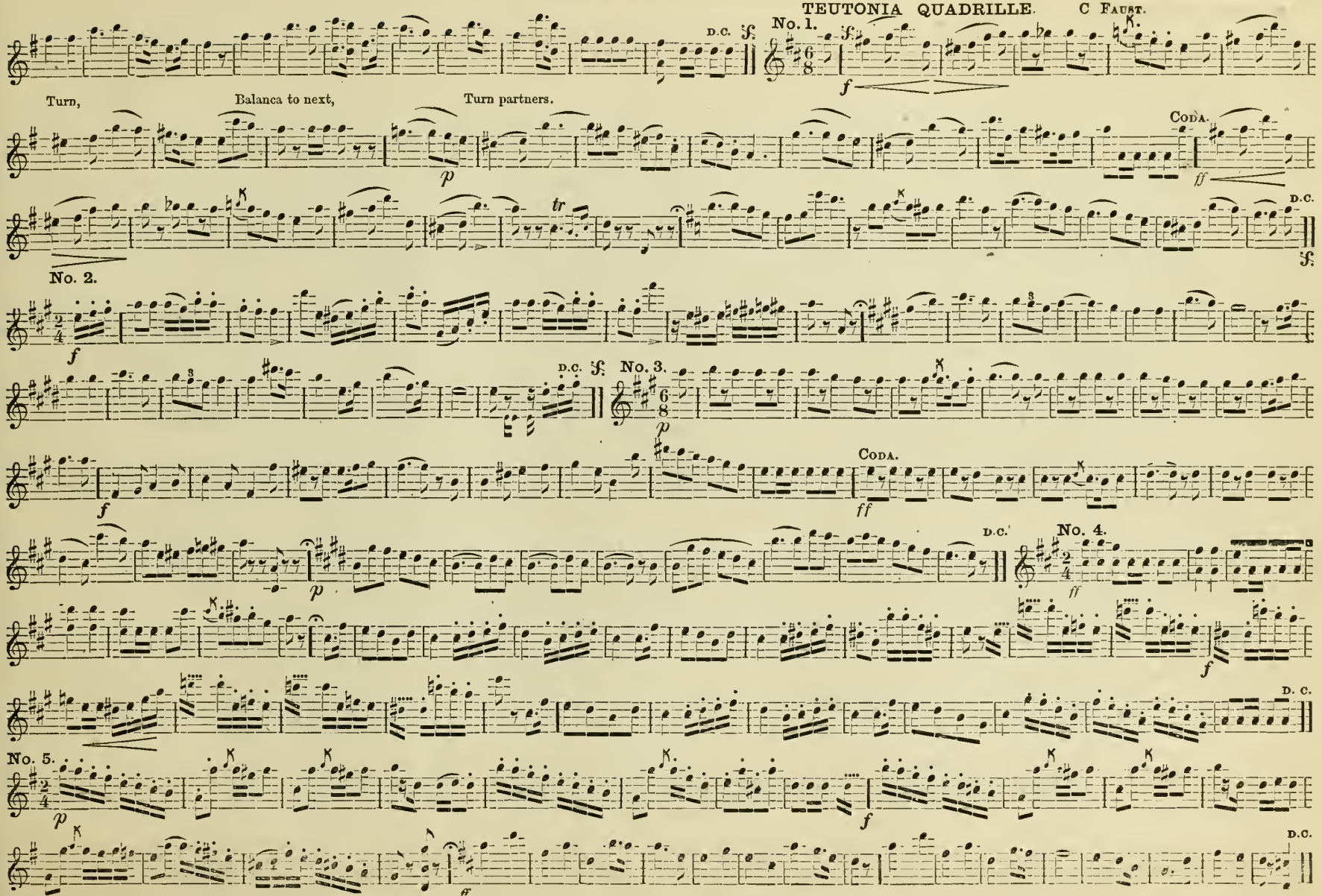


Balance to corners—turn partners—(four times,) sides next.—First four forward—give right hand to oppo.—turn to places.—First couple join hands—chassa across—opposite couple outside—return outside—All join hands—forward—tnrn to places.—(Four times) sides next.—First four forward—Ladies cross over—(facing partners,) chassa to right—cross back.—Four times—sides next.—First four forward—and back—forward— —and address.—First four right and left.—First four lead to right and address—to opposite and address—turn partners to places.—Grand right and left—(four times,) First couple face out—others form behind—chassa across—all march Ladies to right—Gents to left—all forward and turn partners.

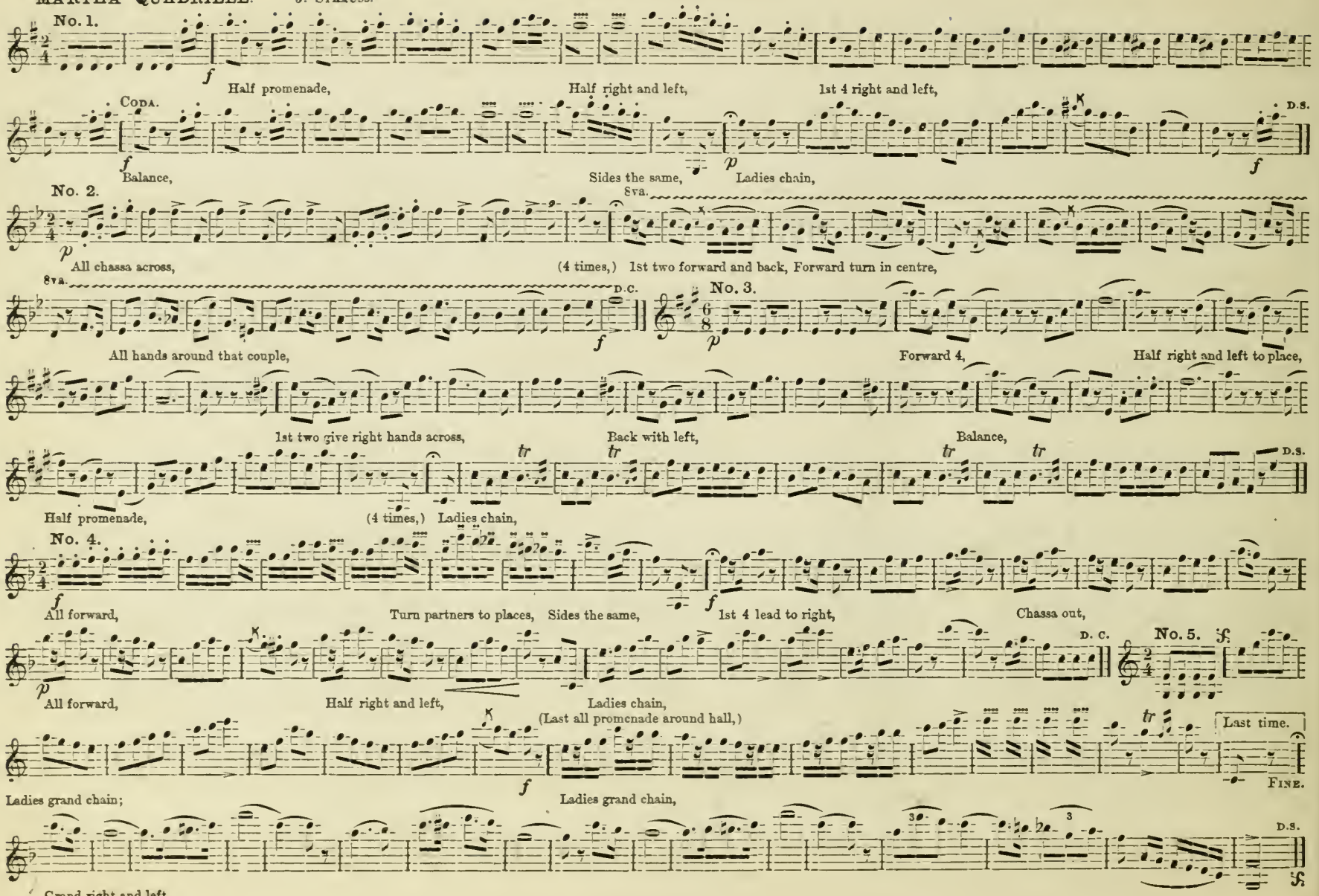
LA MASEL QUADRILLE. LEUTNER.



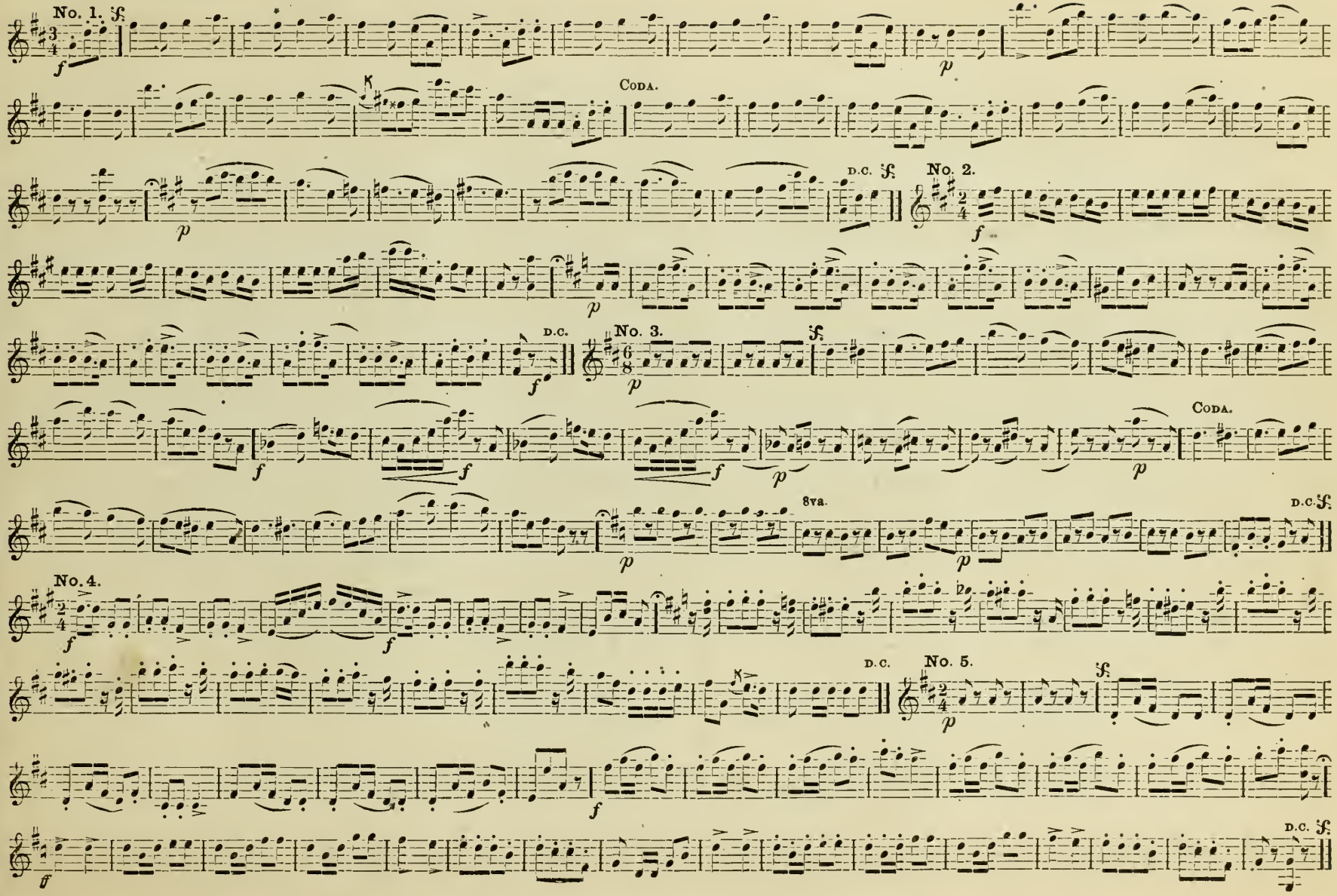
TEUTONIA QUADRILLE. C Faust.



MARTHA QUADRILLE. J. Strauss.

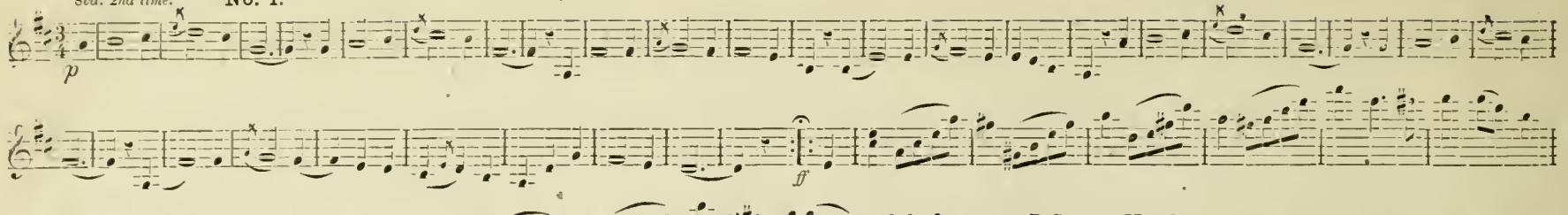


LA BELLE HELENE. OFFENBACH.

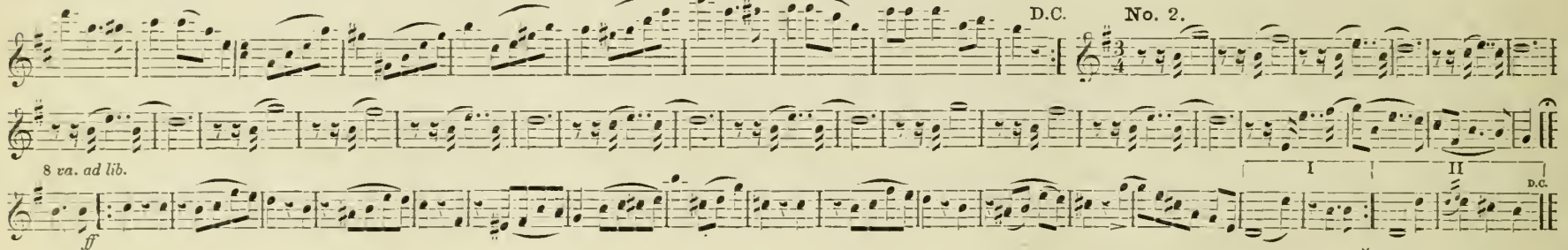


THE GUARDS' WALTZ. D. Godfrey.

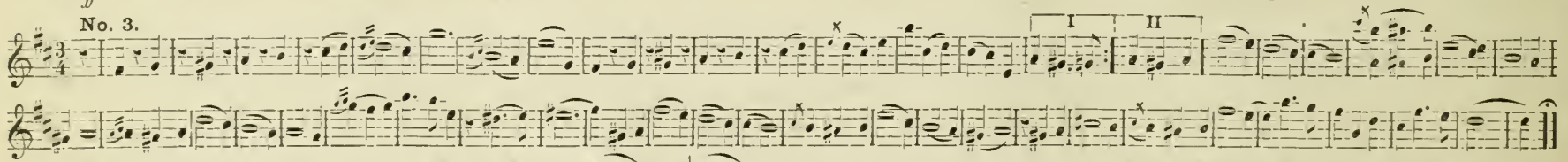
8va. 2nd time. No. 1.



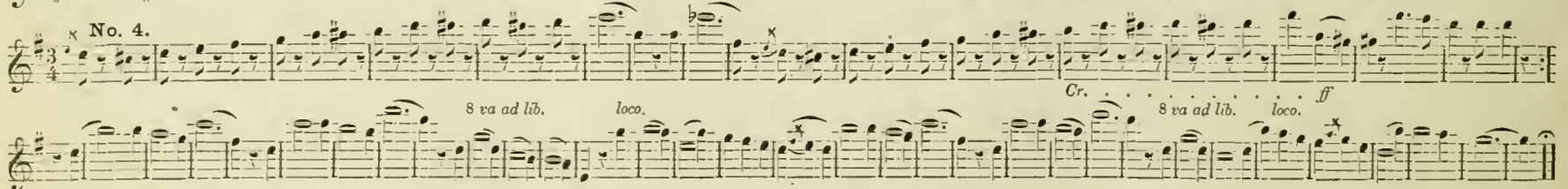
D.C. No. 2.



No. 3.

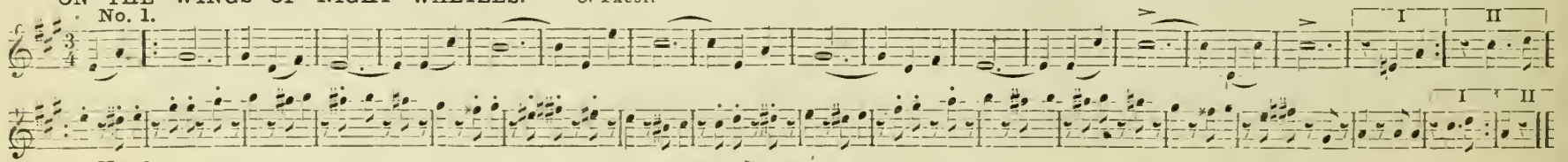


No. 4.



ON THE WINGS OF NIGHT WALTZES. C. Faust.

No. 1.



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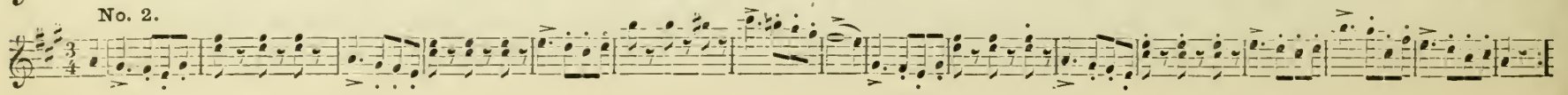
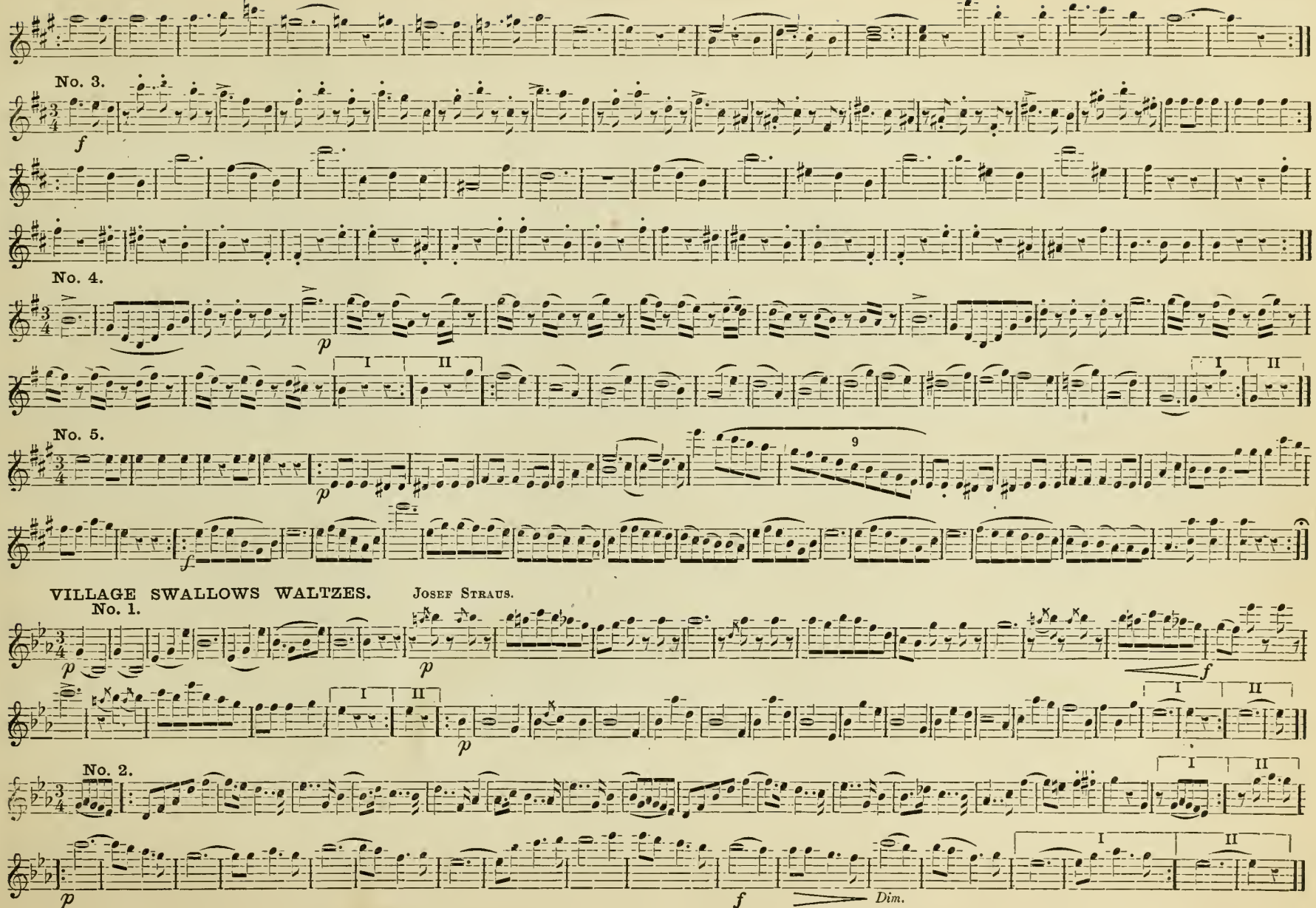
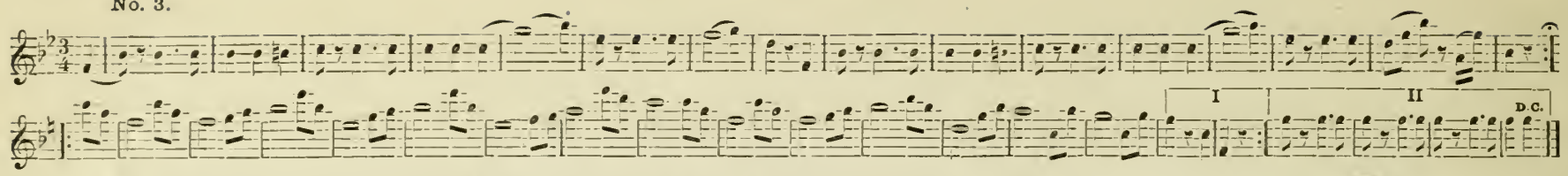


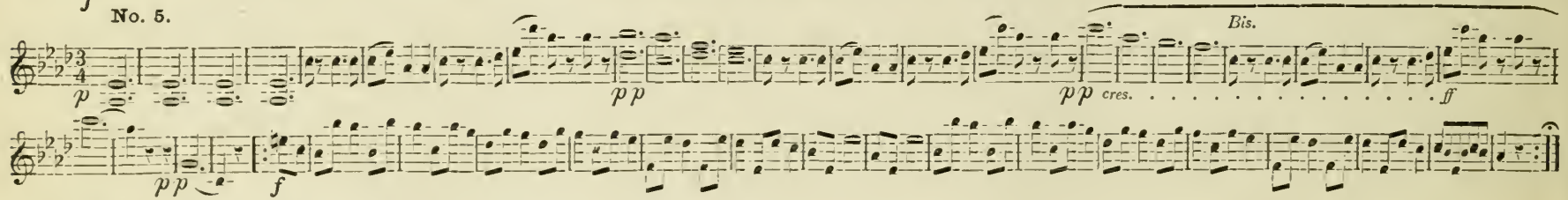

No. 3.
No. 4.
No. 5.
VILLAGE SWALLOWS WALTZES.
Josef Straus.
No. 1.
No. 2.
Dim.

No. 3.



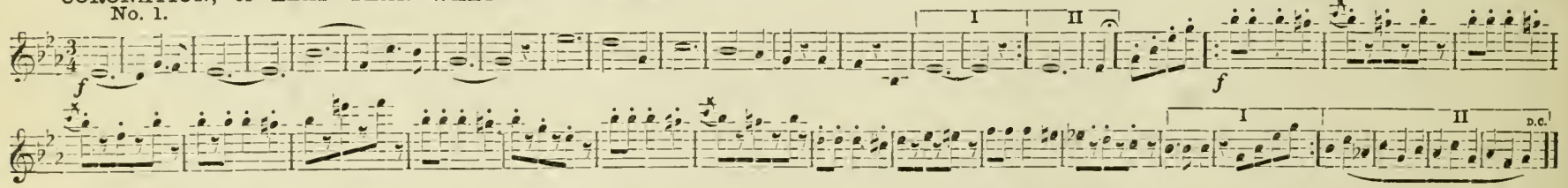
No. 4.

No. 5.



CORONATION, or LEAP YEAR WALTZES. STRAUSS.

No. 1.



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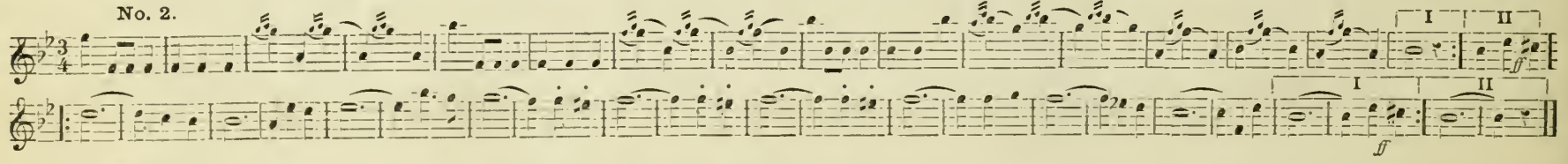
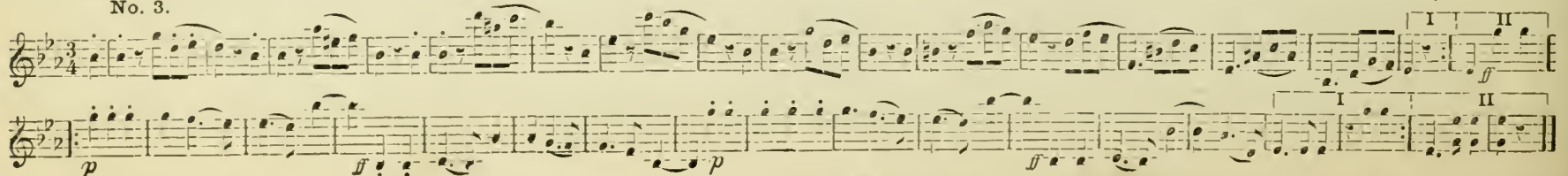


No. 3.



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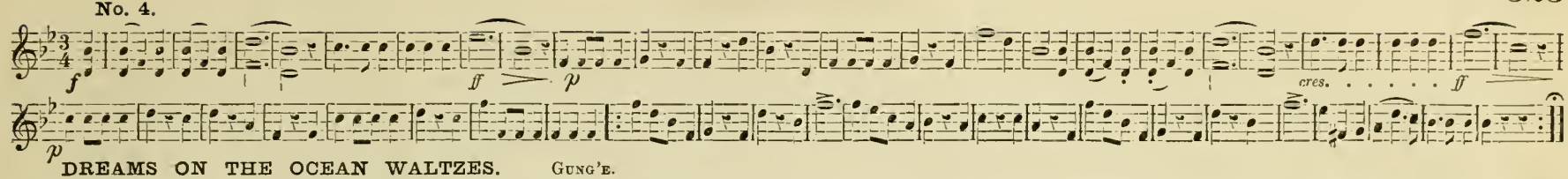
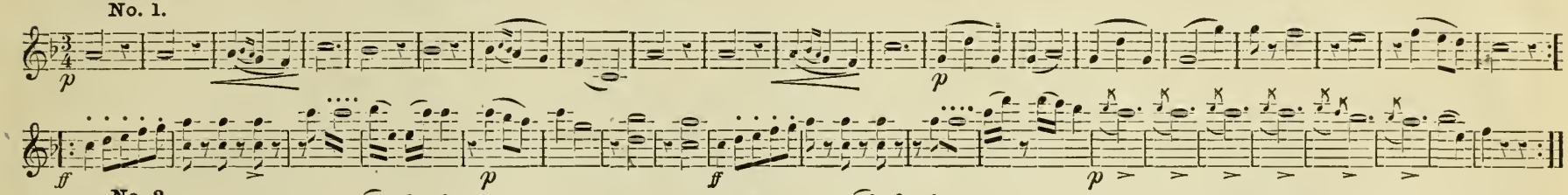


DREAMS ON THE OCEAN WALTZES. GUNG'E.

No. 1.



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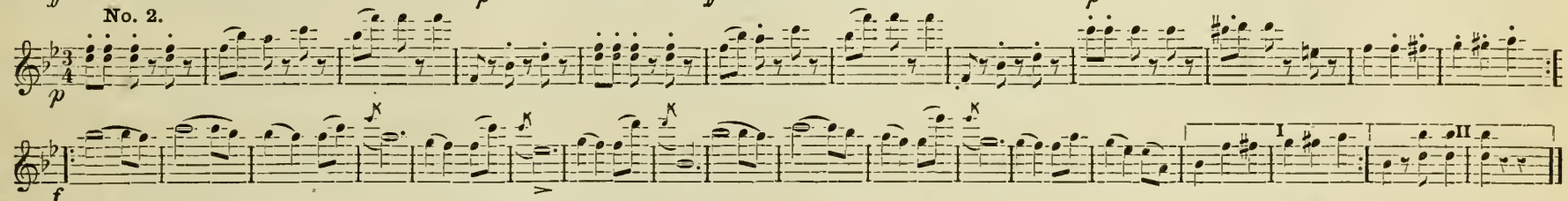

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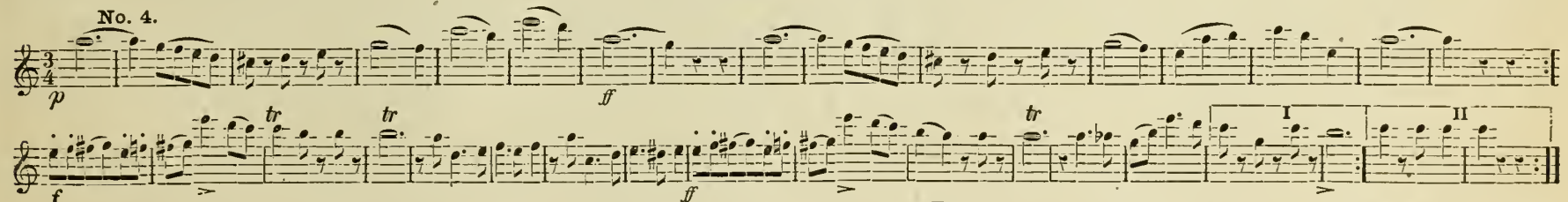
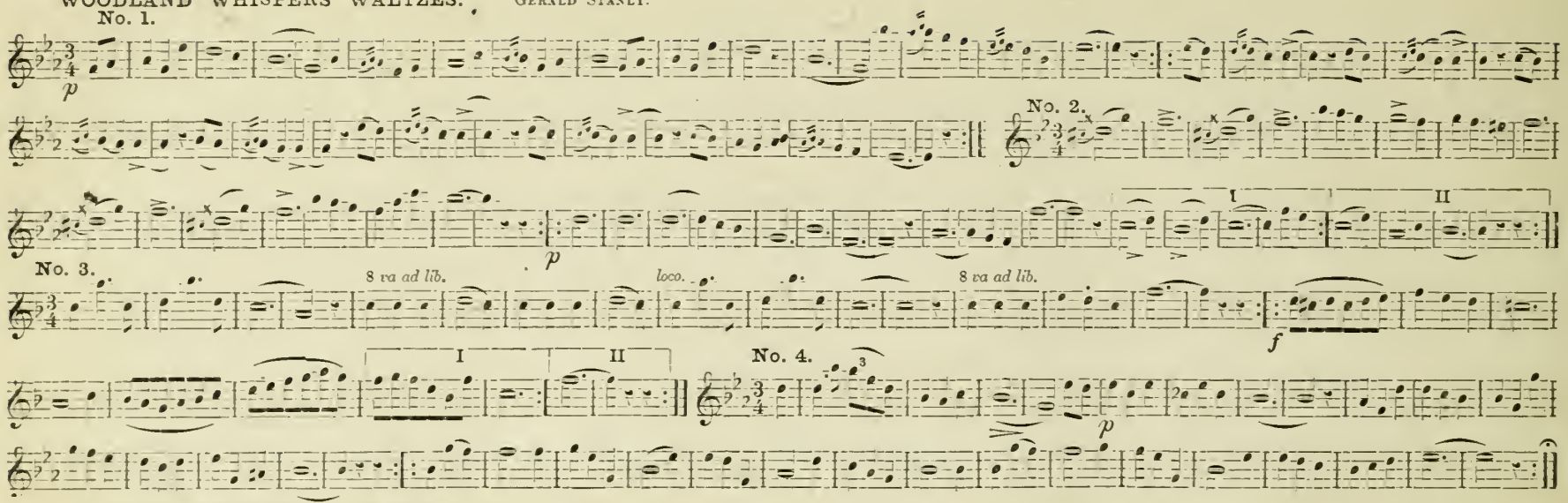
No. 4.

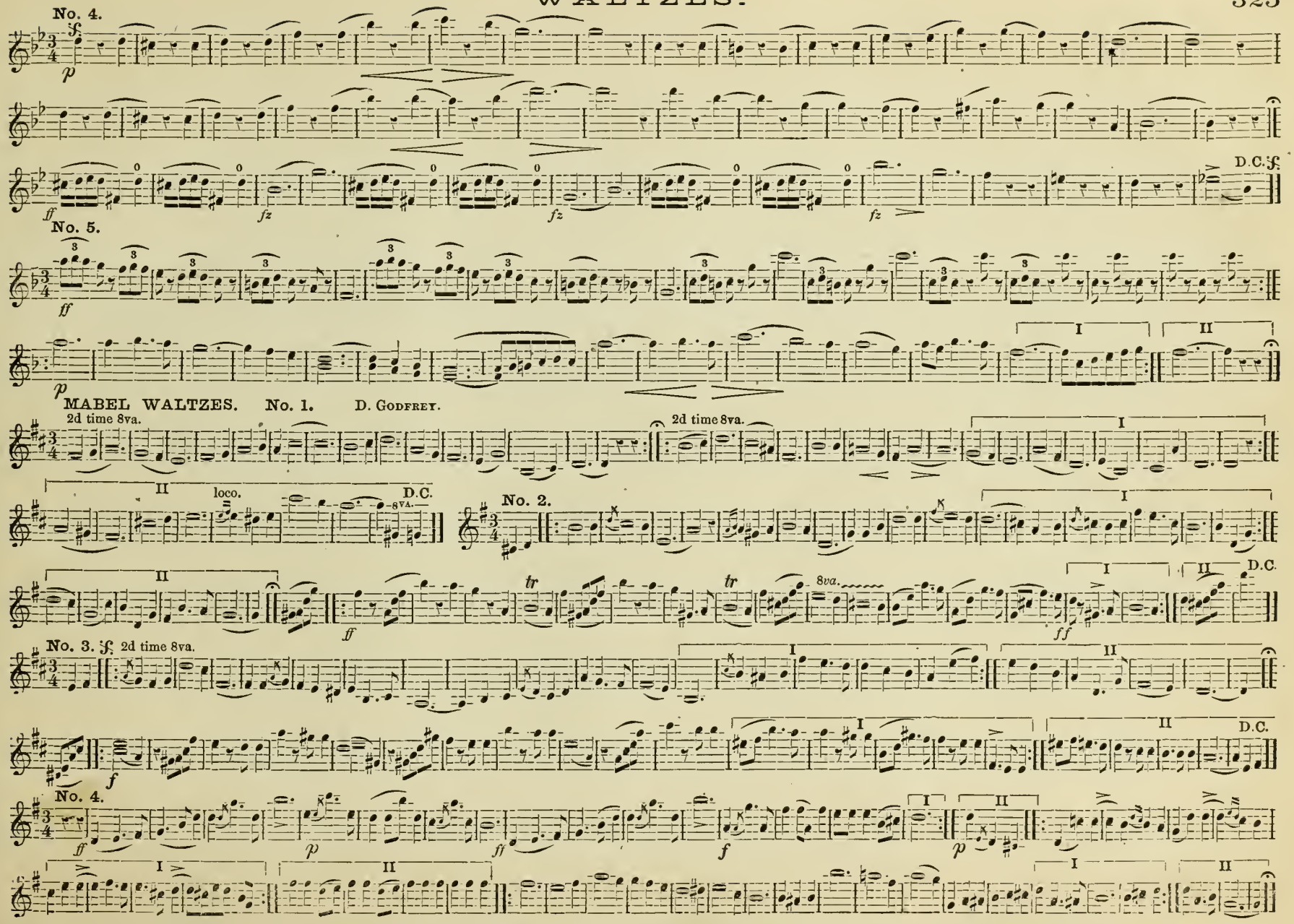


No. 5.

WOODLAND WHISPERS WALTZES. Gerald Stanly.

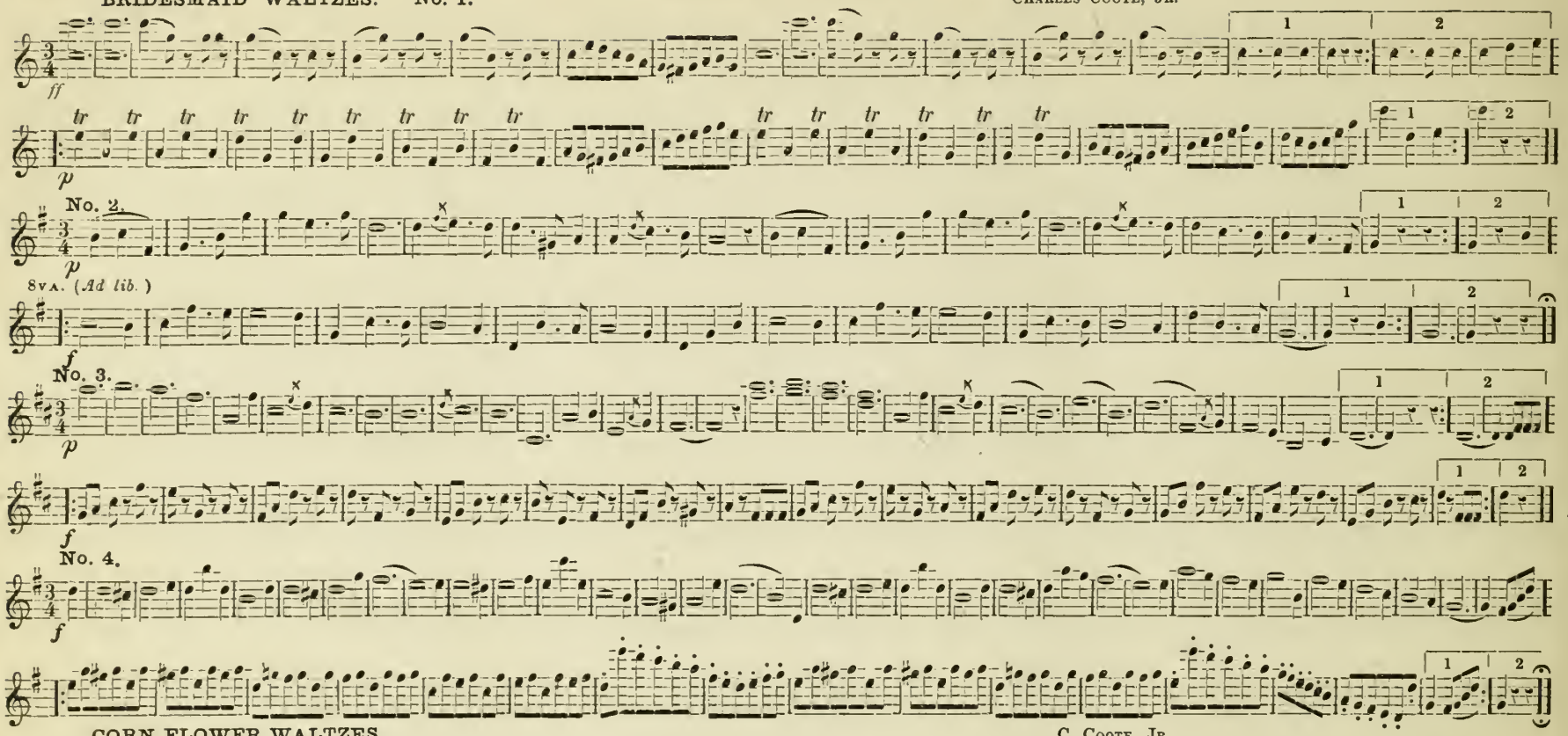


SCHIEDEN WALTZES. E. Weissenborn.


No. 4.
No. 5.
MABEL WALTZES. No. 1. D. GODFREY.
2d time 8va.
loco.
D.C.
No. 2.
No. 3.
No. 4.

BRIDESMAID WALTZES. No. 1.

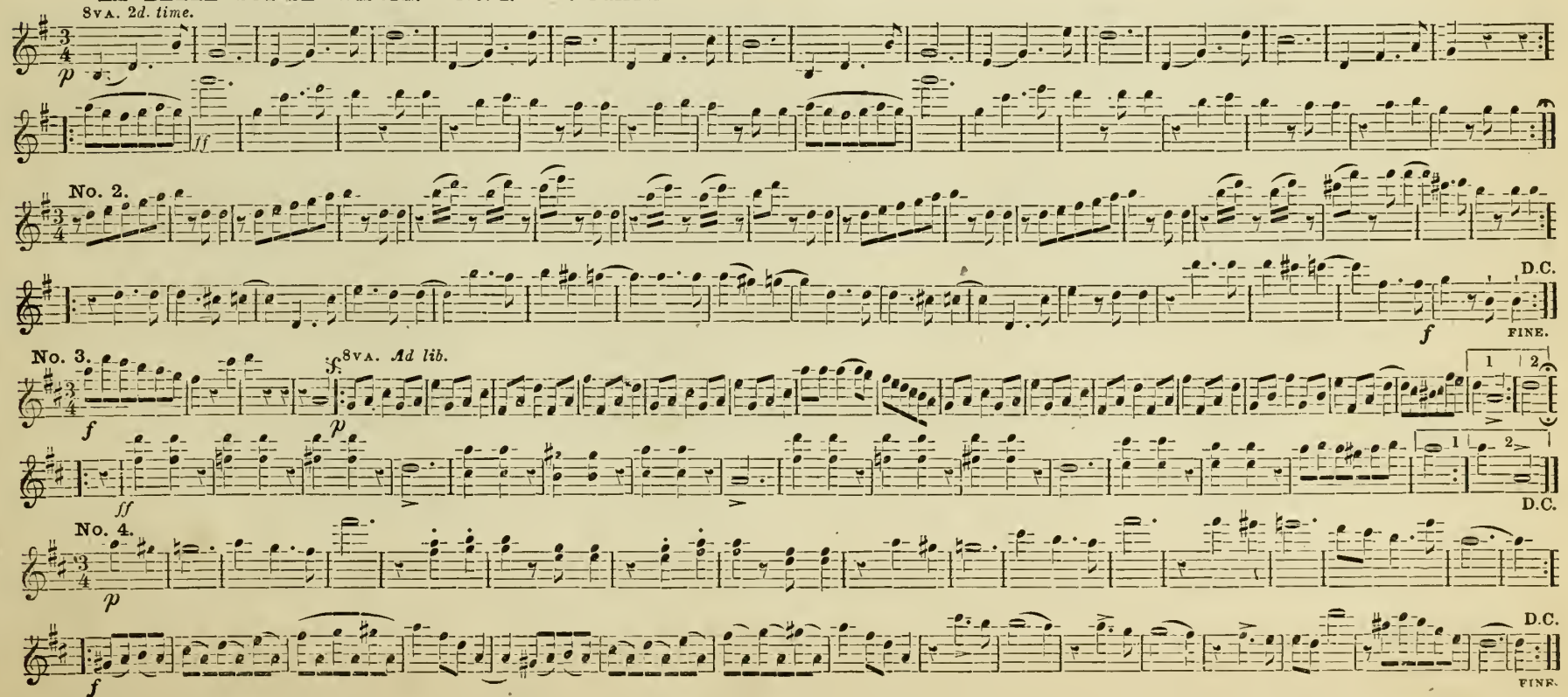
CHARLES COOTE, JR.



CORN FLOWER WALTZES.

C. COOTE, JR.

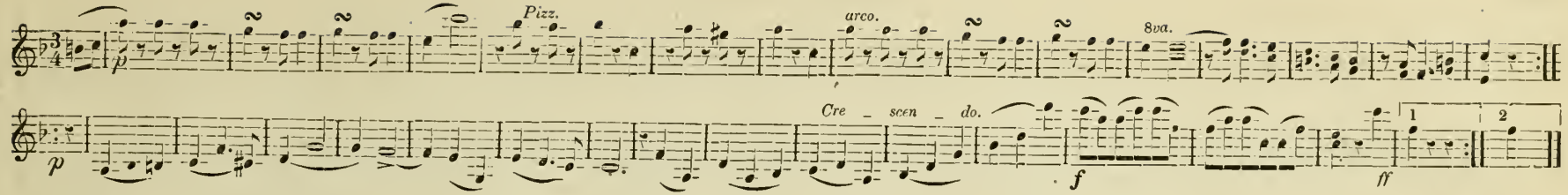
LA BELLE SUISSE WALTZ. No. 1. C. D'ALBERT.



LES MYSTERIEUSES WALTZES. No. 1. CAMILE SCHMIDT.

ERINNERUNG AN DRESDEN WALTZES. No. 1. J. GUNG'L.

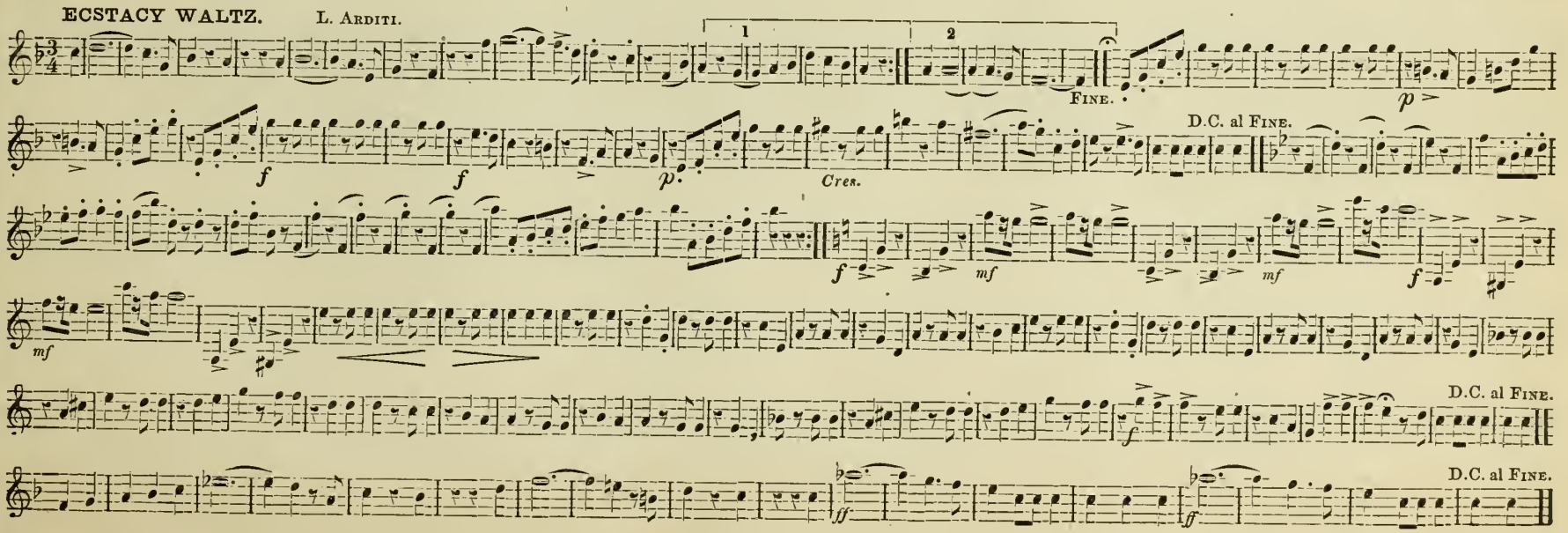
No. 3.



No. 4.

No. 5.

ECSTACY WALTZ. L. Arditi.

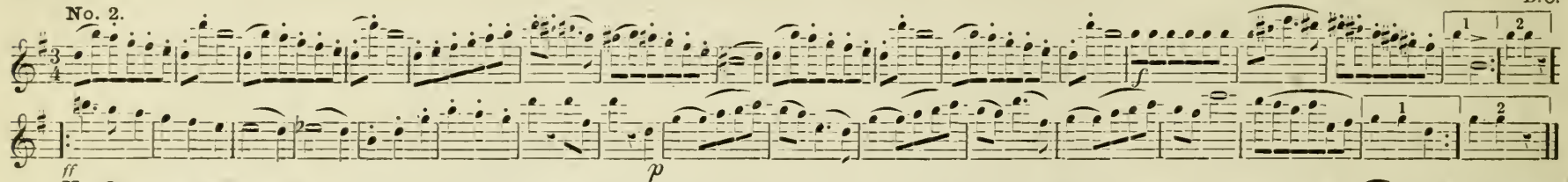


GIRALDA WALTZES.

EMILE ETTLING.

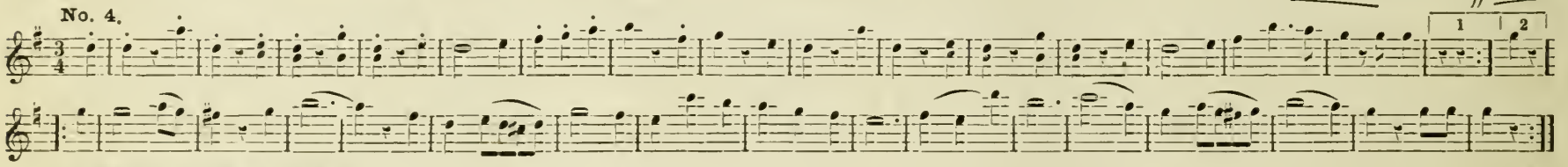
No. 1.

No. 2.



No. 3.

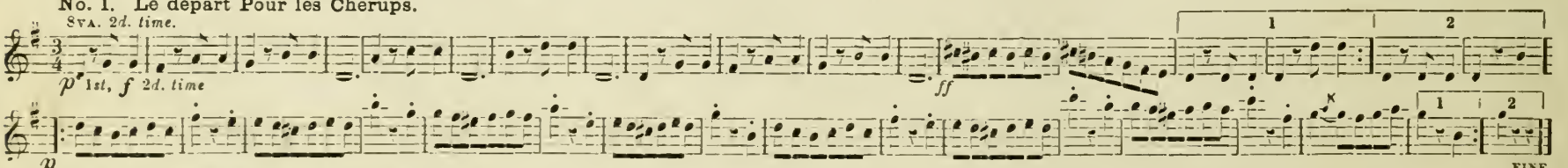
No. 4.



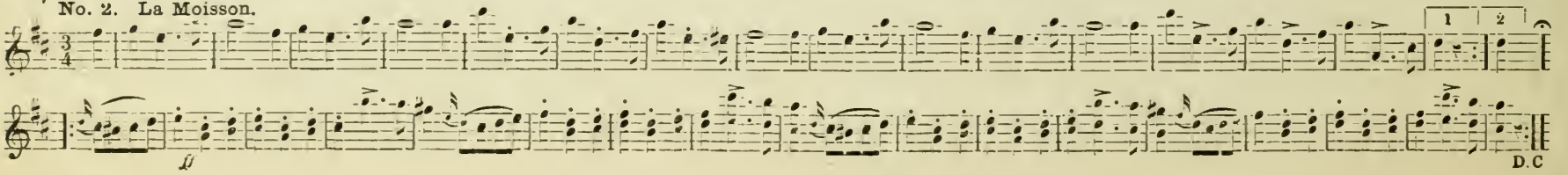
MARGARITE WALTZES.

C. D'ALBERT.

No. 1. Le depart Pour les Cherups.

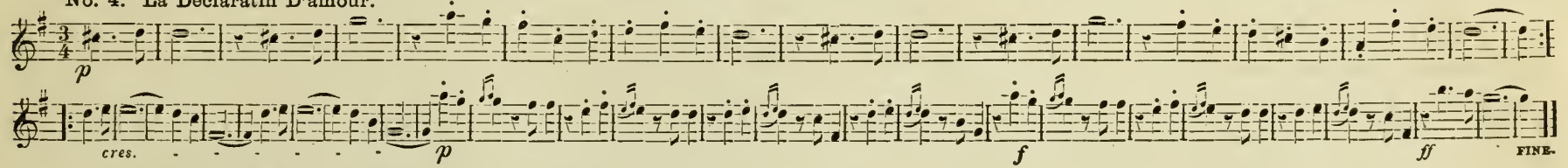


No. 2. La Moisson.



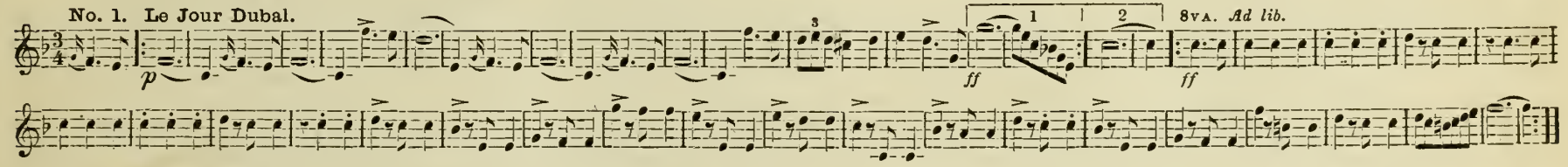
No. 3. L'arrivee de L'amoureux.

No. 4. La Declaratin D'amour.

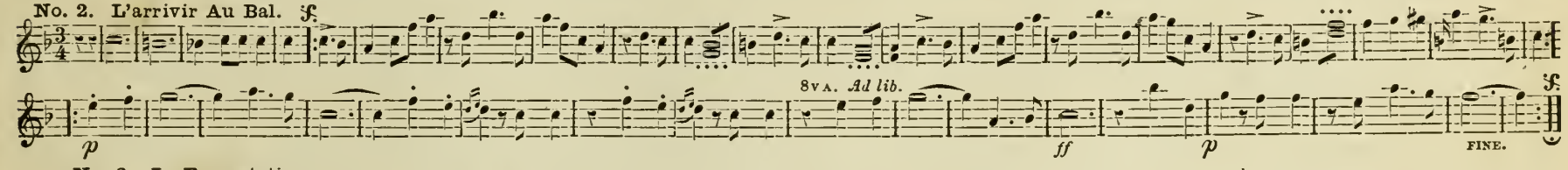


STAR OF THE NIGHT WALTZES. C. D'ALBERT.

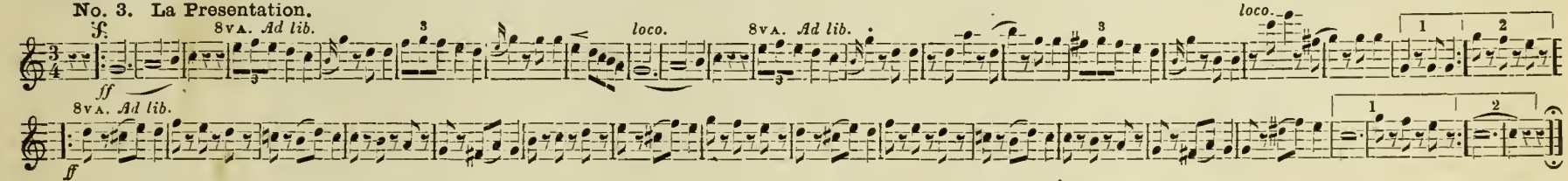
No. 1. Le Jour Dubal.



No. 2. L'arrivir Au Bal.



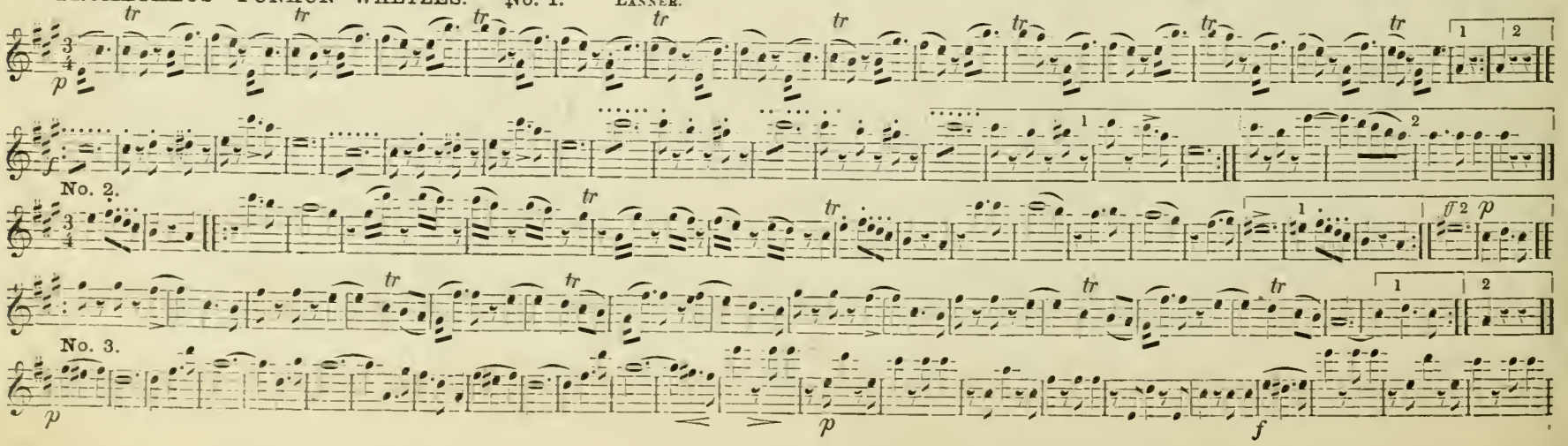
No. 3. La Presentation.

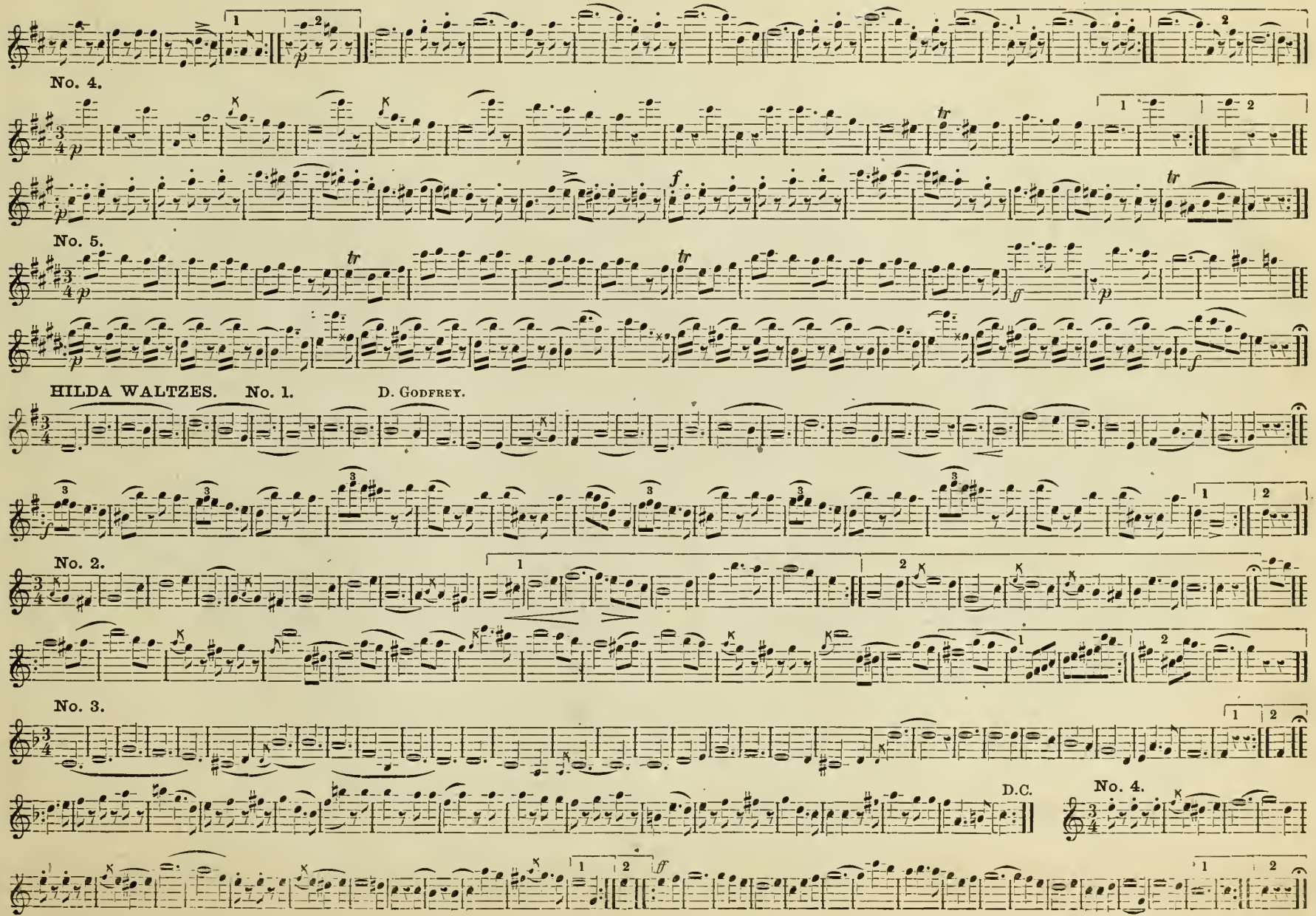


No. 4. La Dance.

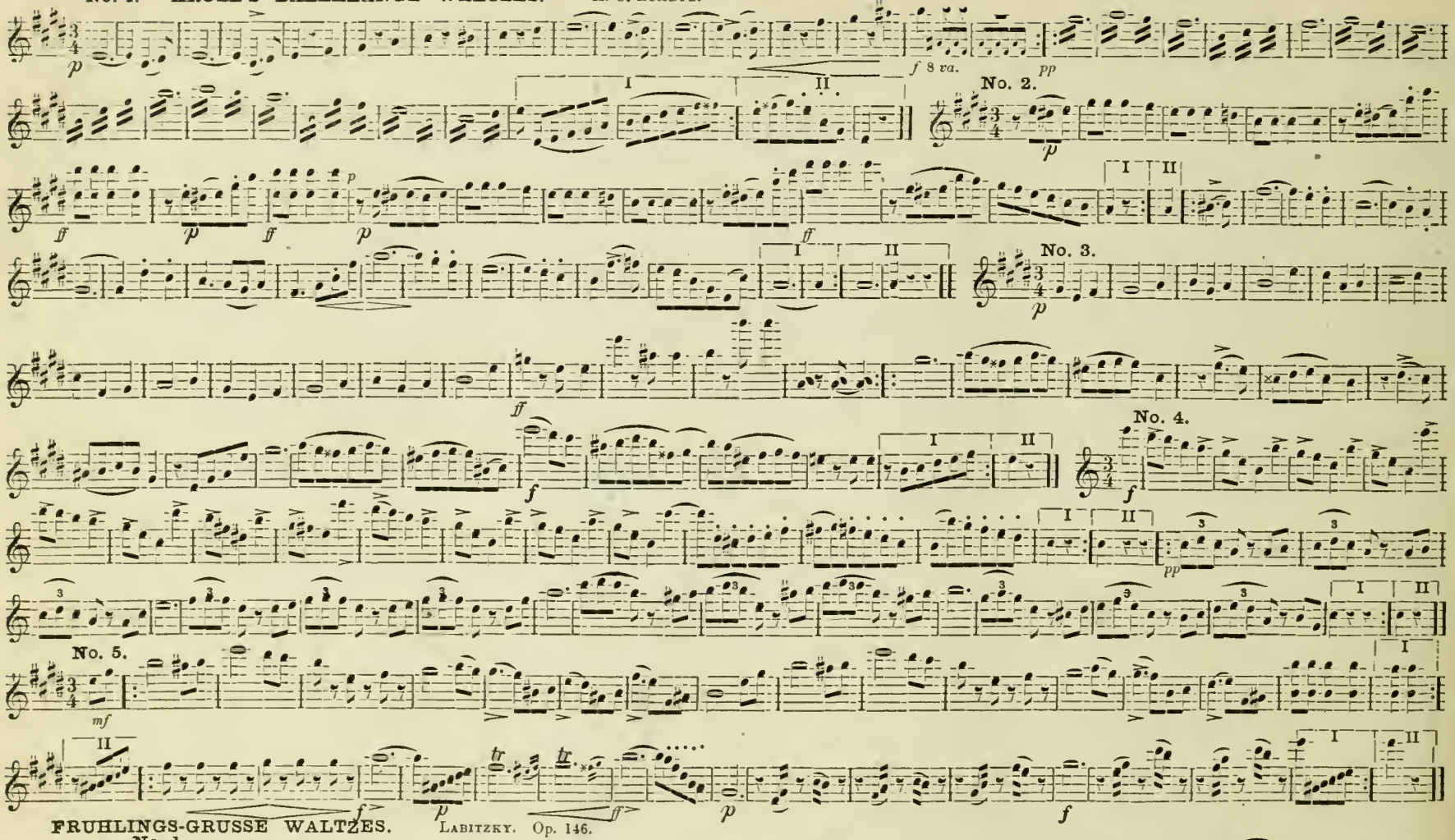
DREAM OF HAPPINESS WALTZES. No. 1. CAMILE SCHNBERT.

PROMETHEUS - FUNKUN WALTZES. No. 1. LANNER.

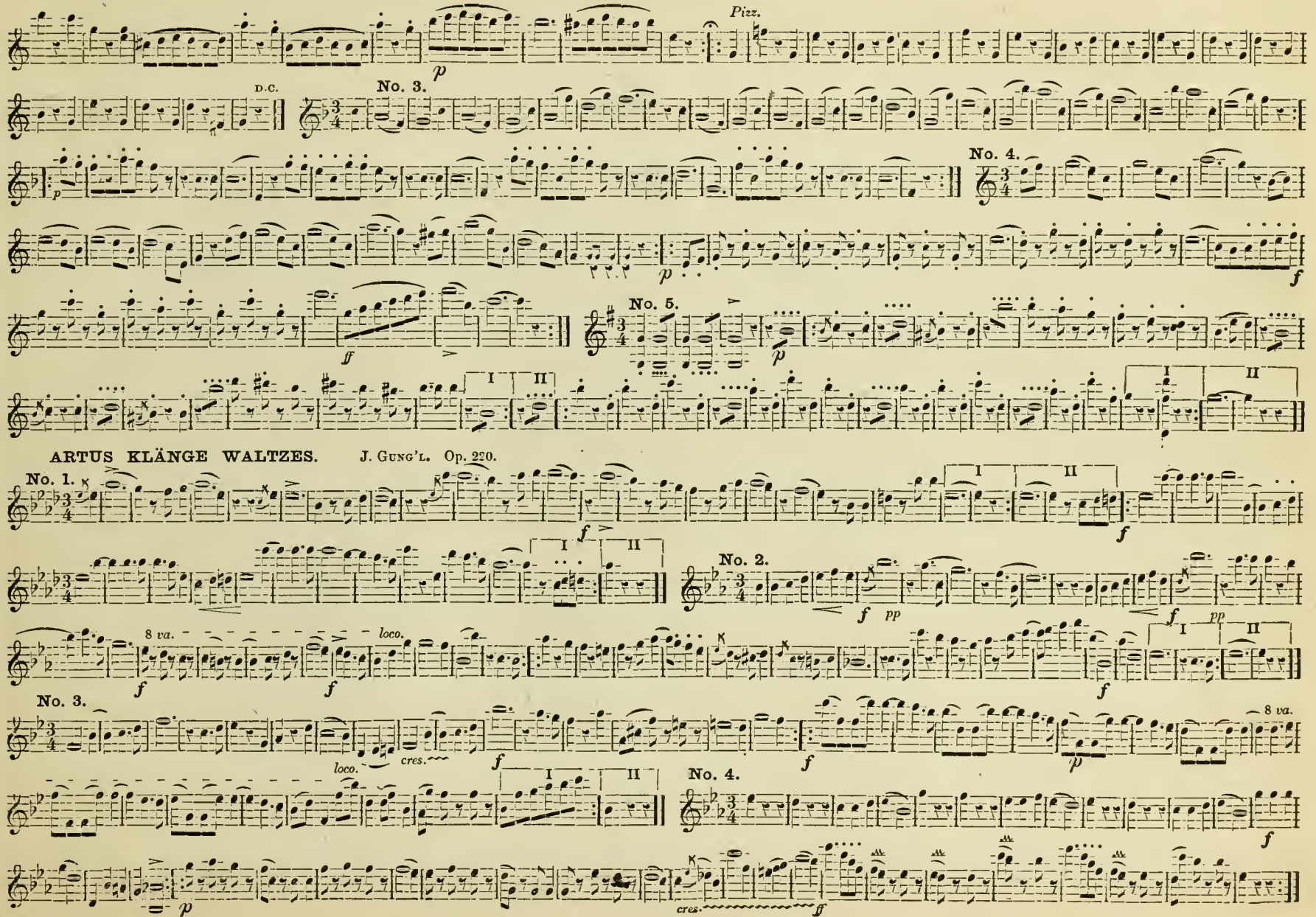



No. 4.
No. 5.
HILDA WALTZES. No. 1. D. GODFREY.
No. 2.
No. 3.
D.C.
No. 4.

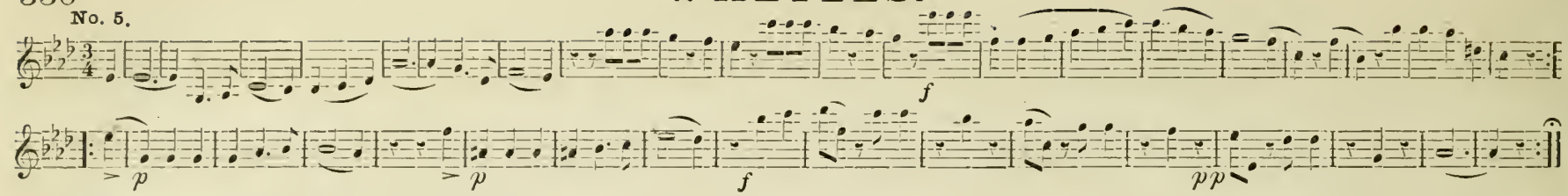
No. 1. KROLL'S BALLKLÄNGE WALTZES. H. C. LUMBYE.



FRUHLINGS-GRUSSE WALTZES. LABITZKY. Op. 146.

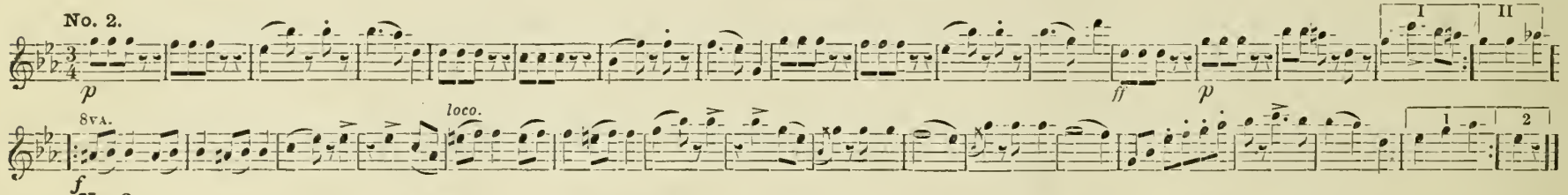

Pizz.
D.C.
No. 3.
No. 4.
No. 5.
I
II
ARTUS KLÄNGE WALTZES. J. Gung'l. Op. 220.
No. 1.
No. 2.
8 va.
loco.
No. 3.
cres.
No. 4.

No. 5.



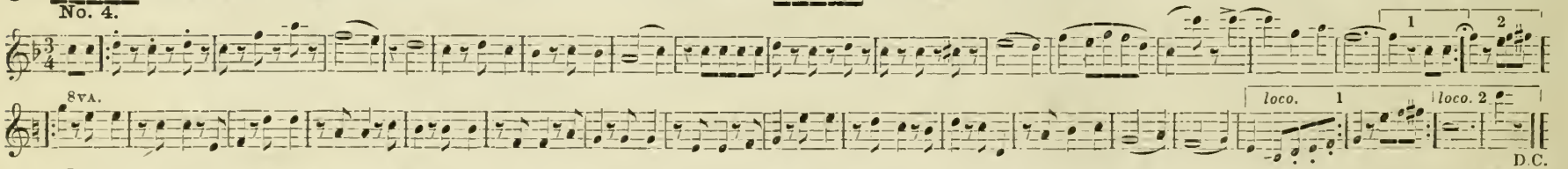
THE YOUNG NOBILITY'S WALTZES. No. 1. J. Gung'l.

No. 2.

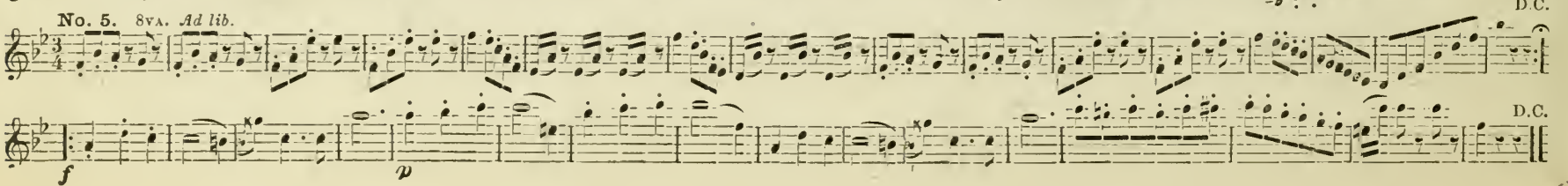


No. 3.

No. 4.



No. 5. 8va. *Ad lib.*



TON MARCHEN WALTZES. Op. 17. J. Gung'l.

No. 1.

No. 2.

No. 3.

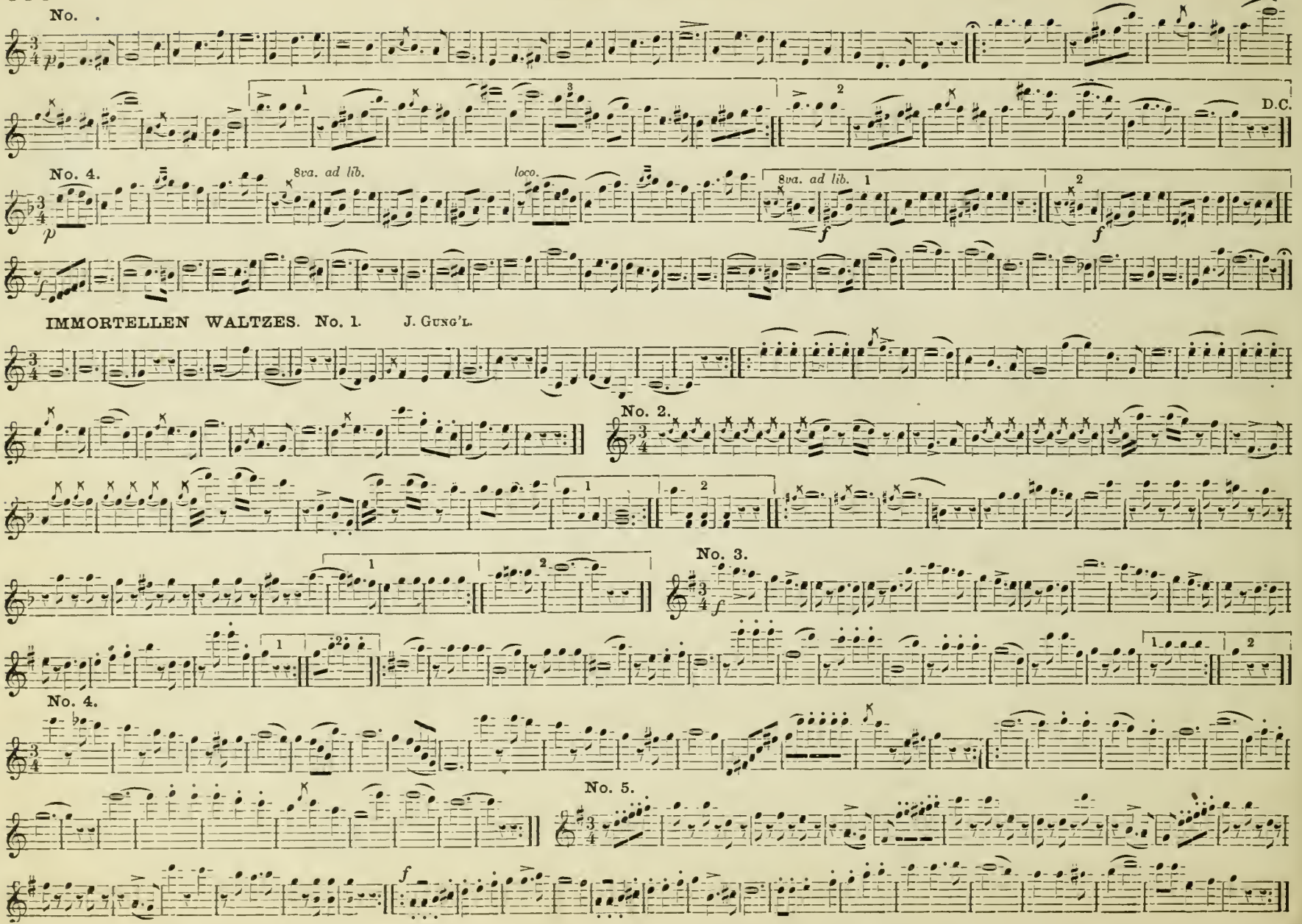
No. 4. 8 va.

No. 5.

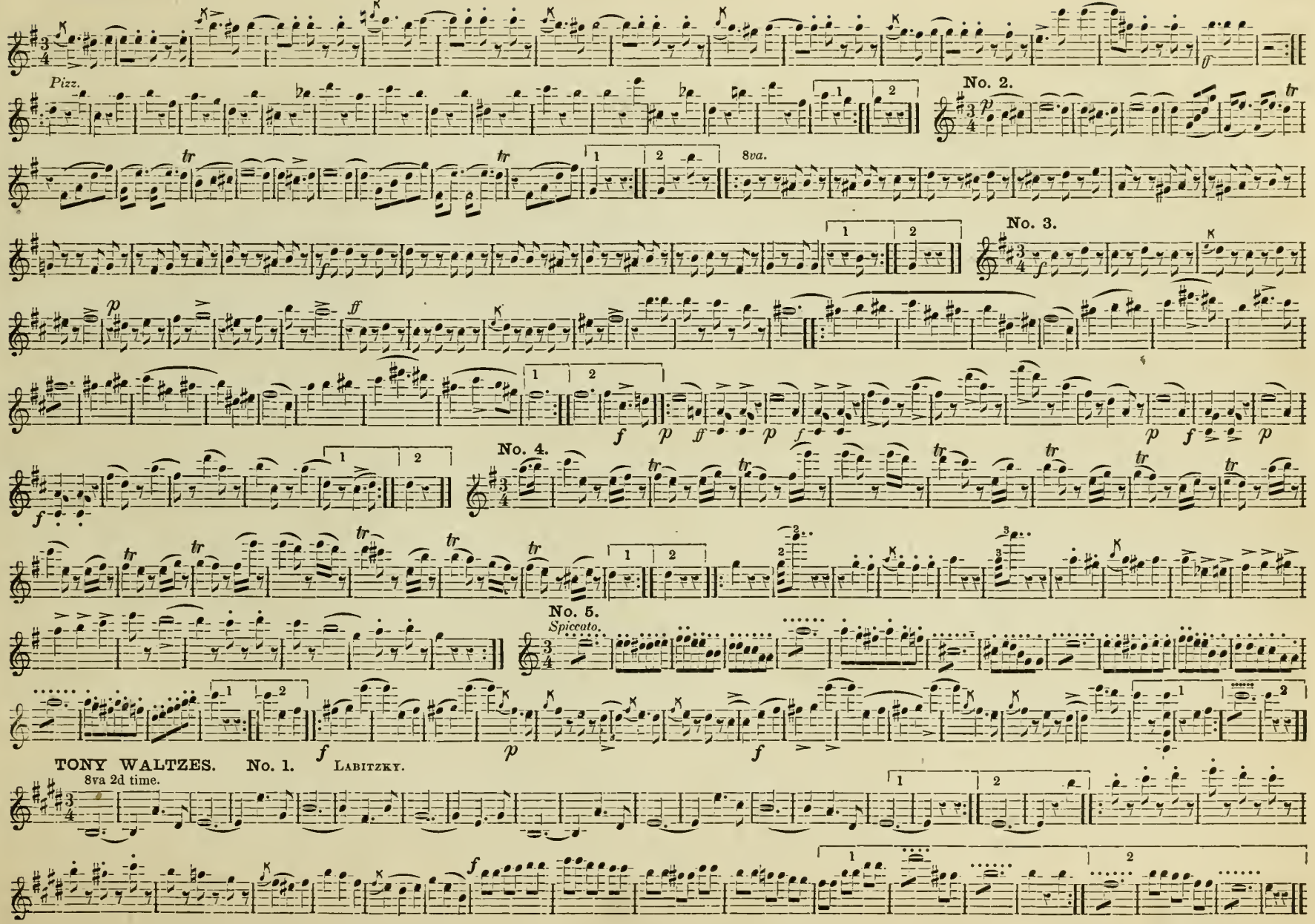
ADELE WALTZES. No. 1. D. Godfrey.

8 va 2nd time. loco. D.C.

No. 2. 8 va ad lib. 8 va ad lib. D.C.

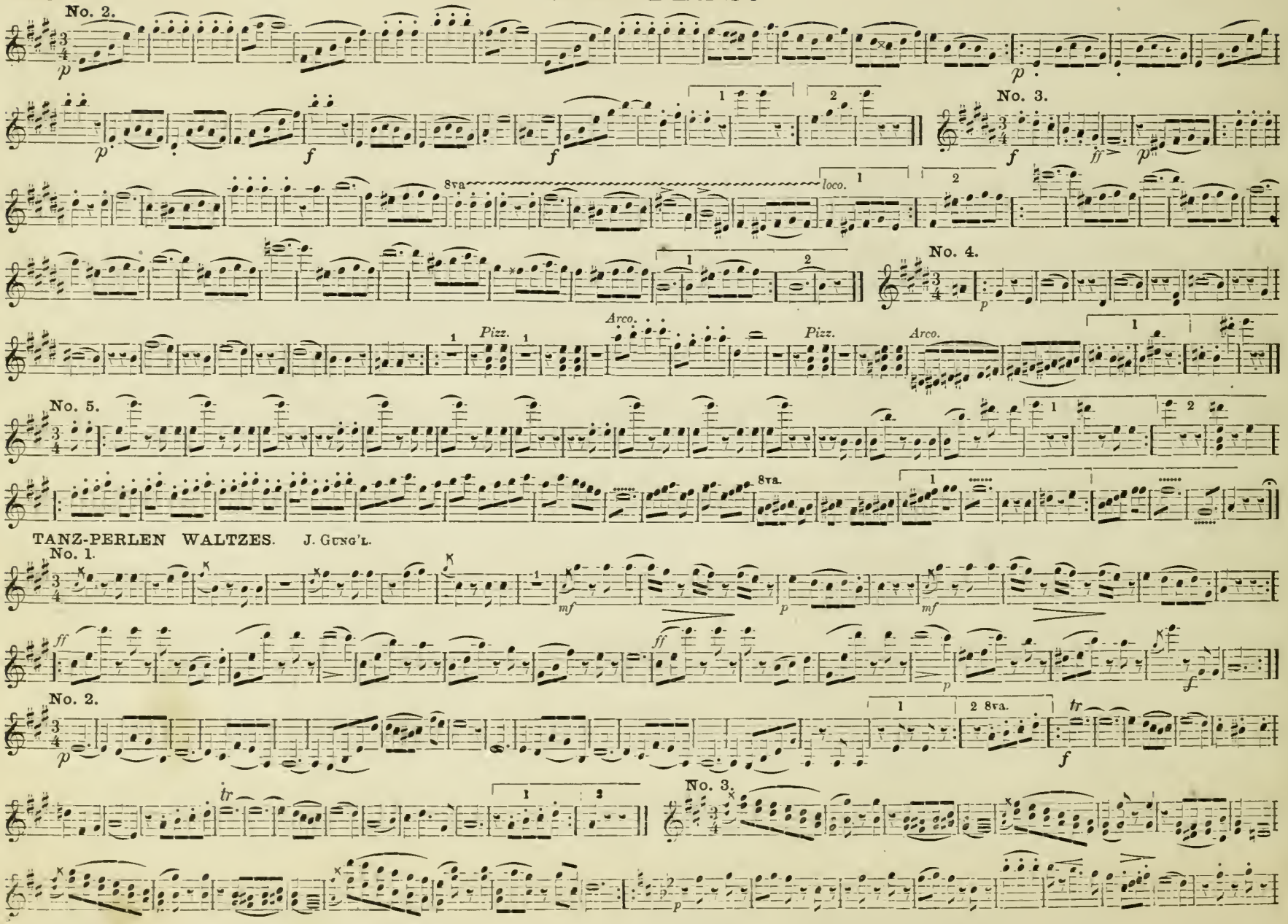

No. .
D.C.
No. 4.
8va. ad lib.
loco.
8va. ad lib.
IMMORTELLEN WALTZES. No. 1. J. Gung'l.
No. 2.
No. 3.
No. 4.
No. 5.

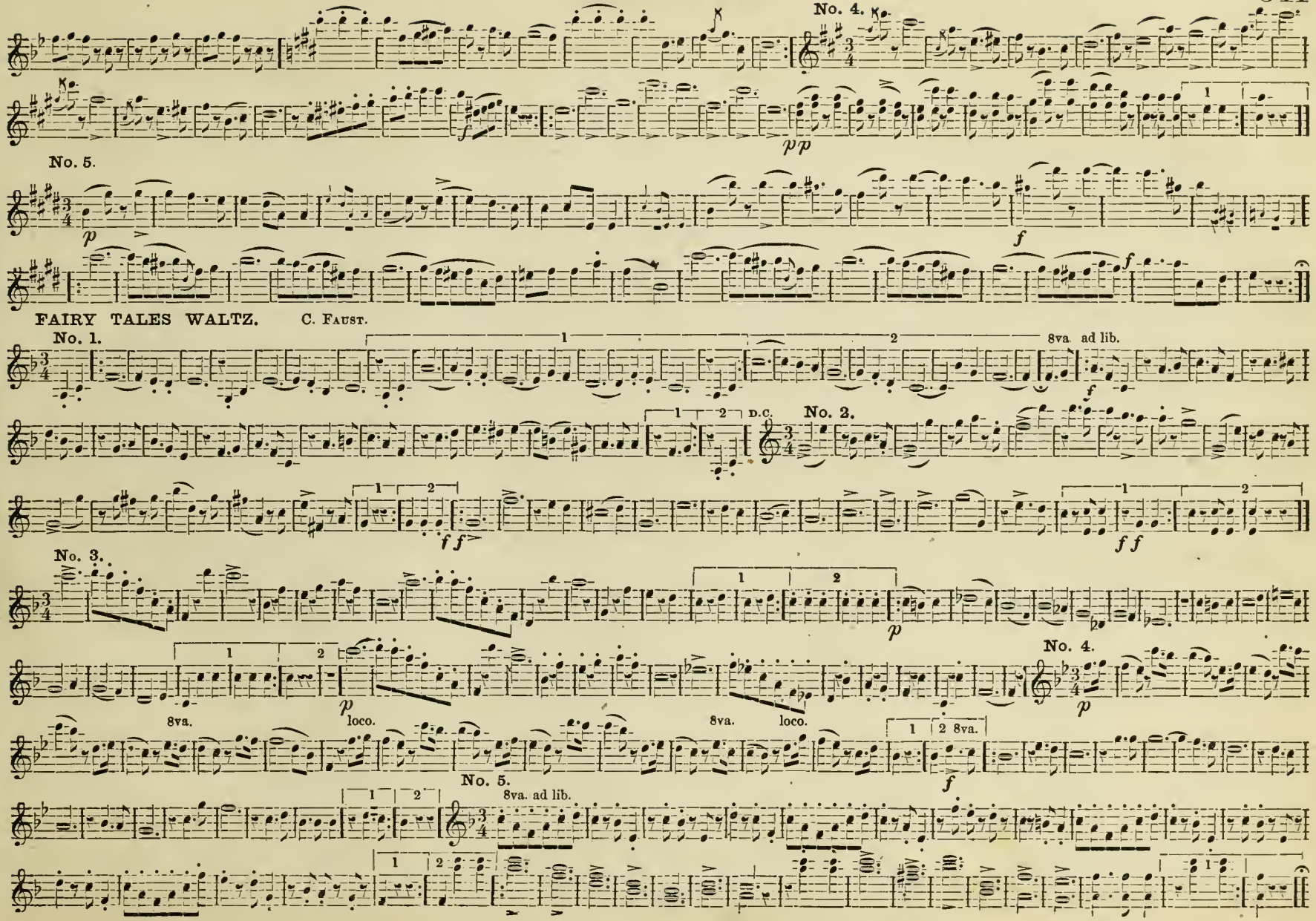
PESTHER WALTZES. No. 1. JOS. LANNER.



TONY WALTZES. No. 1. LABITZKY.

8va 2d time.


No. 2.
No. 3.
No. 4.
No. 5.
8va
loco.
Pizz.
Arco.
TANZ-PERLEN WALTZES. J. Gung'l.
No. 1.
No. 2.
No. 3.

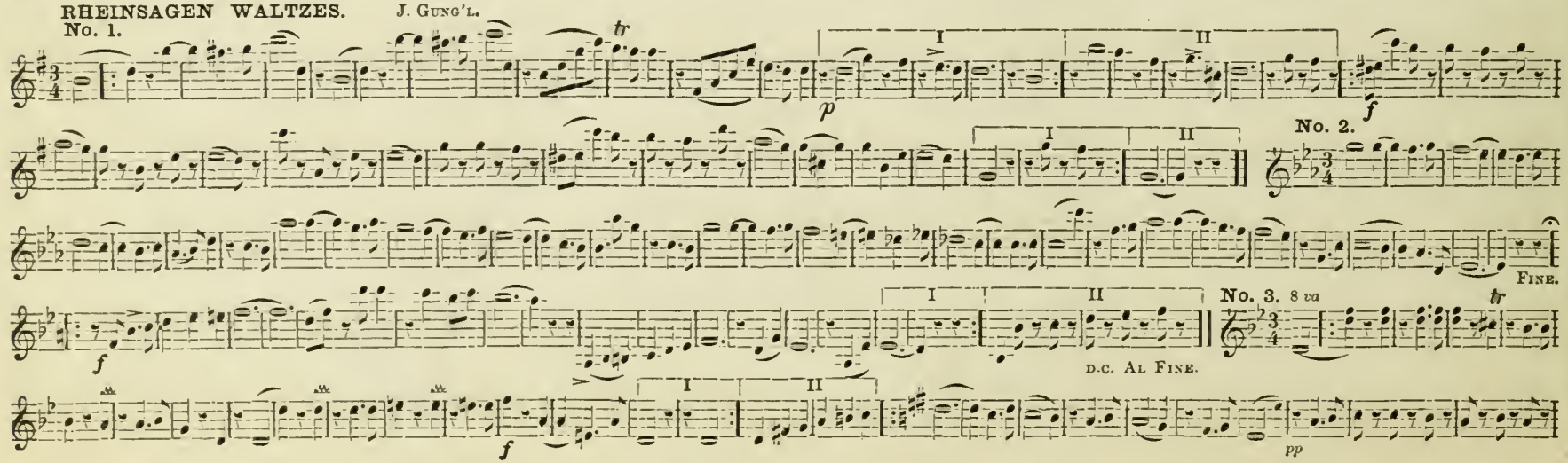

No. 4.
No. 5.
FAIRY TALES WALTZ. C. Faust.
No. 1.
8va. ad lib.
D.C.
No. 2.
No. 3.
8va.
loco.
8va.
loco.
No. 4.
8va.
No. 5.
8va. ad lib.

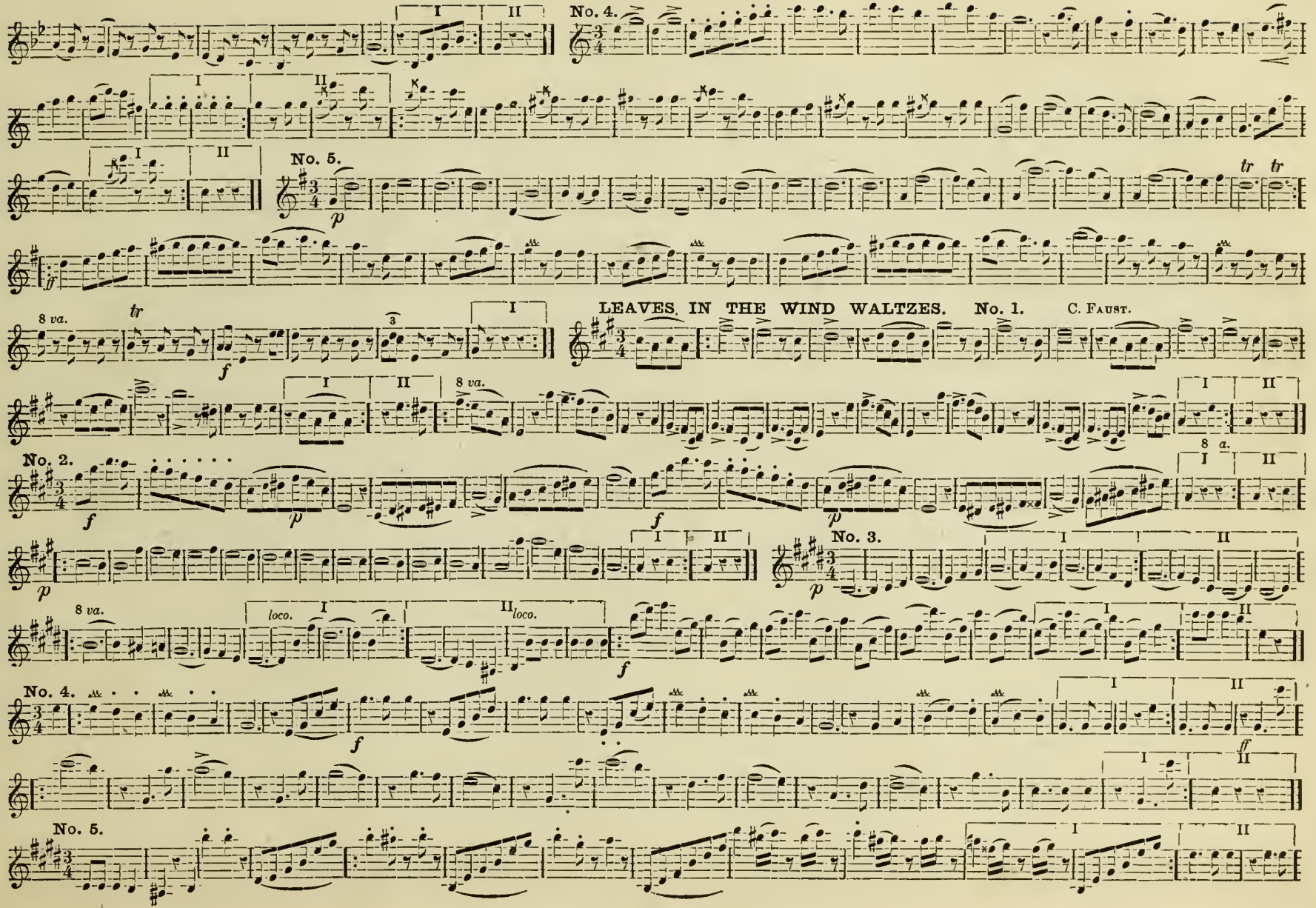
QUEEN OF THE BALL WALTZES. No. 1.

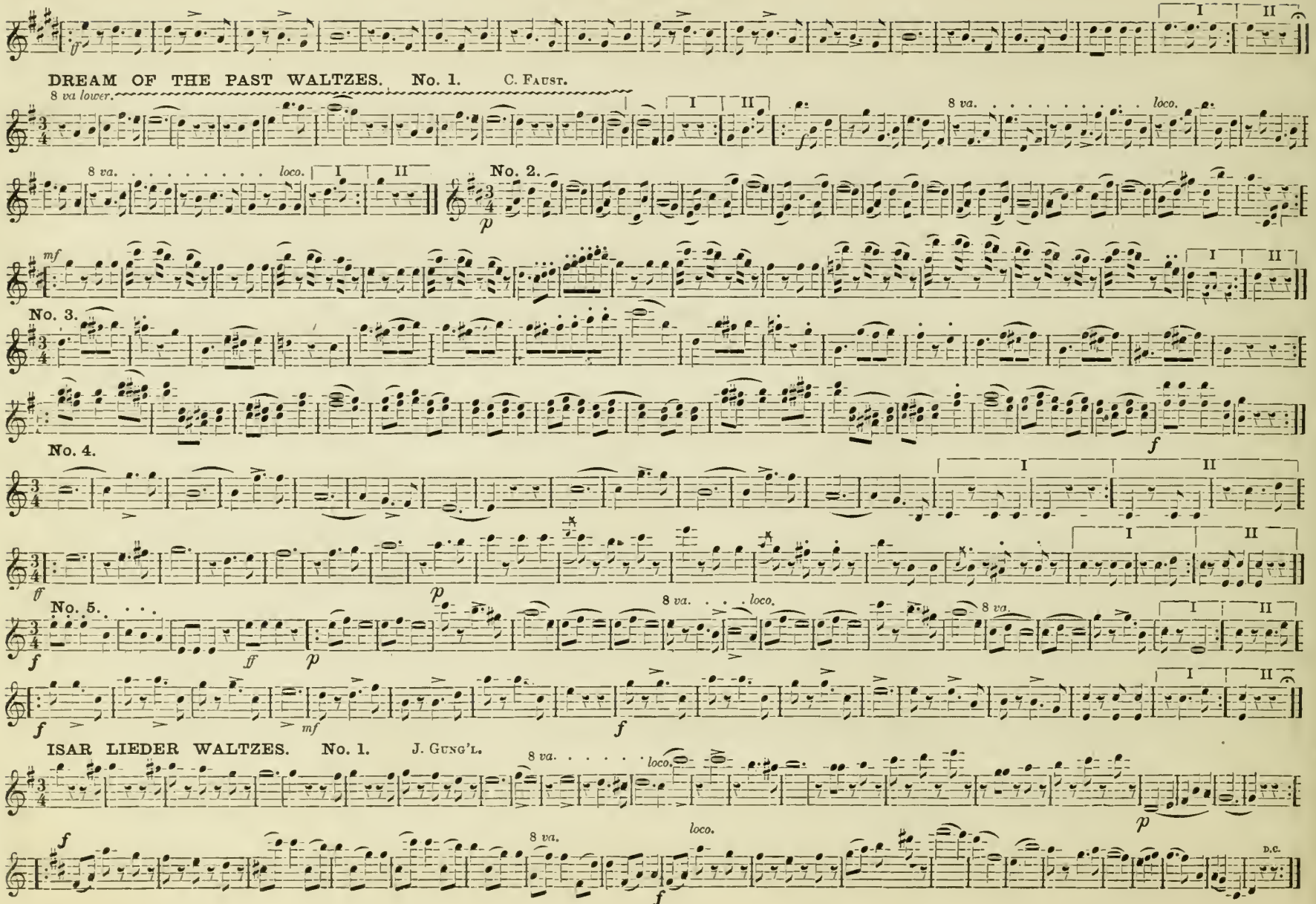
CHARLES D'ALBERT.

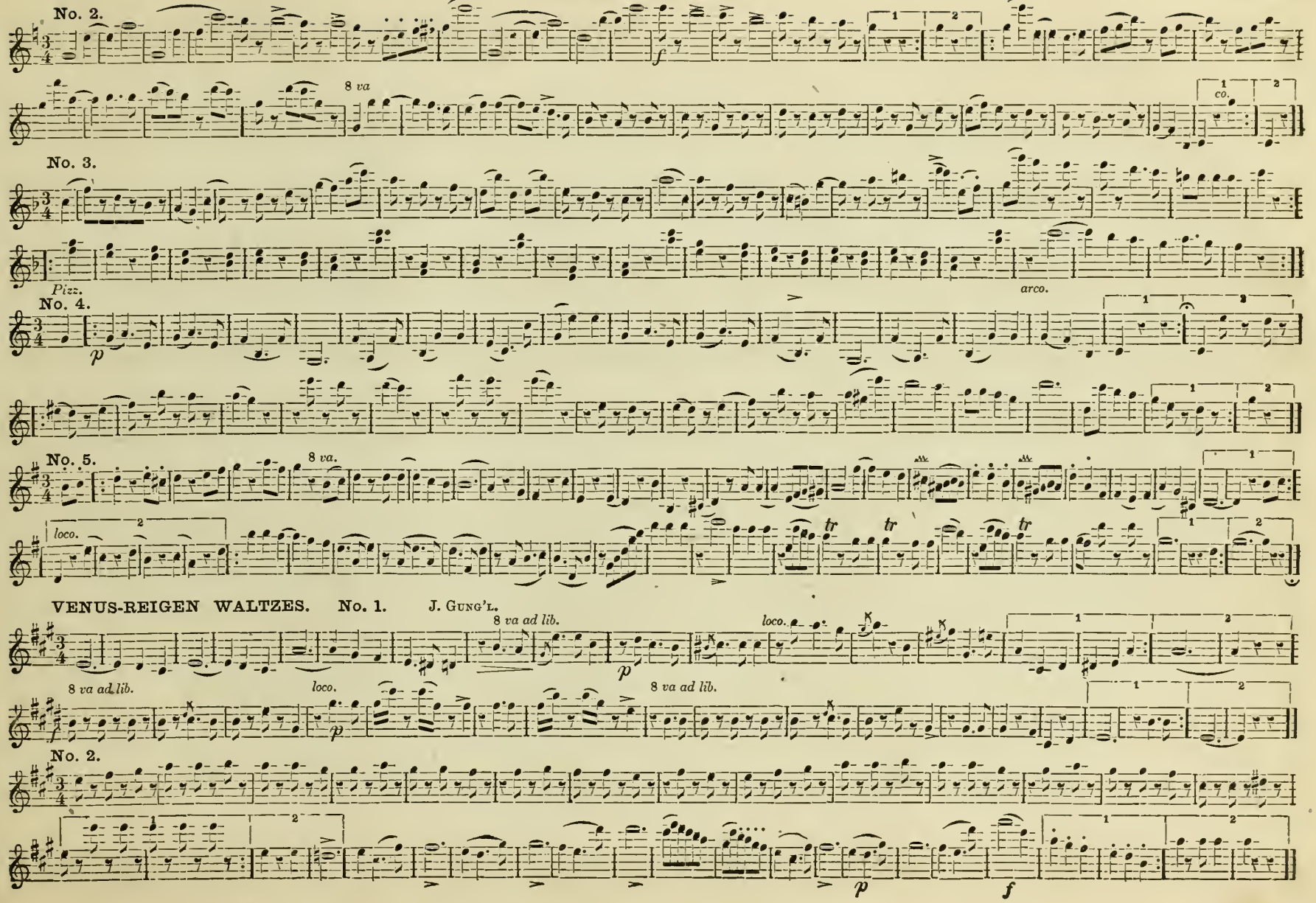
RHEINSAGEN WALTZES.

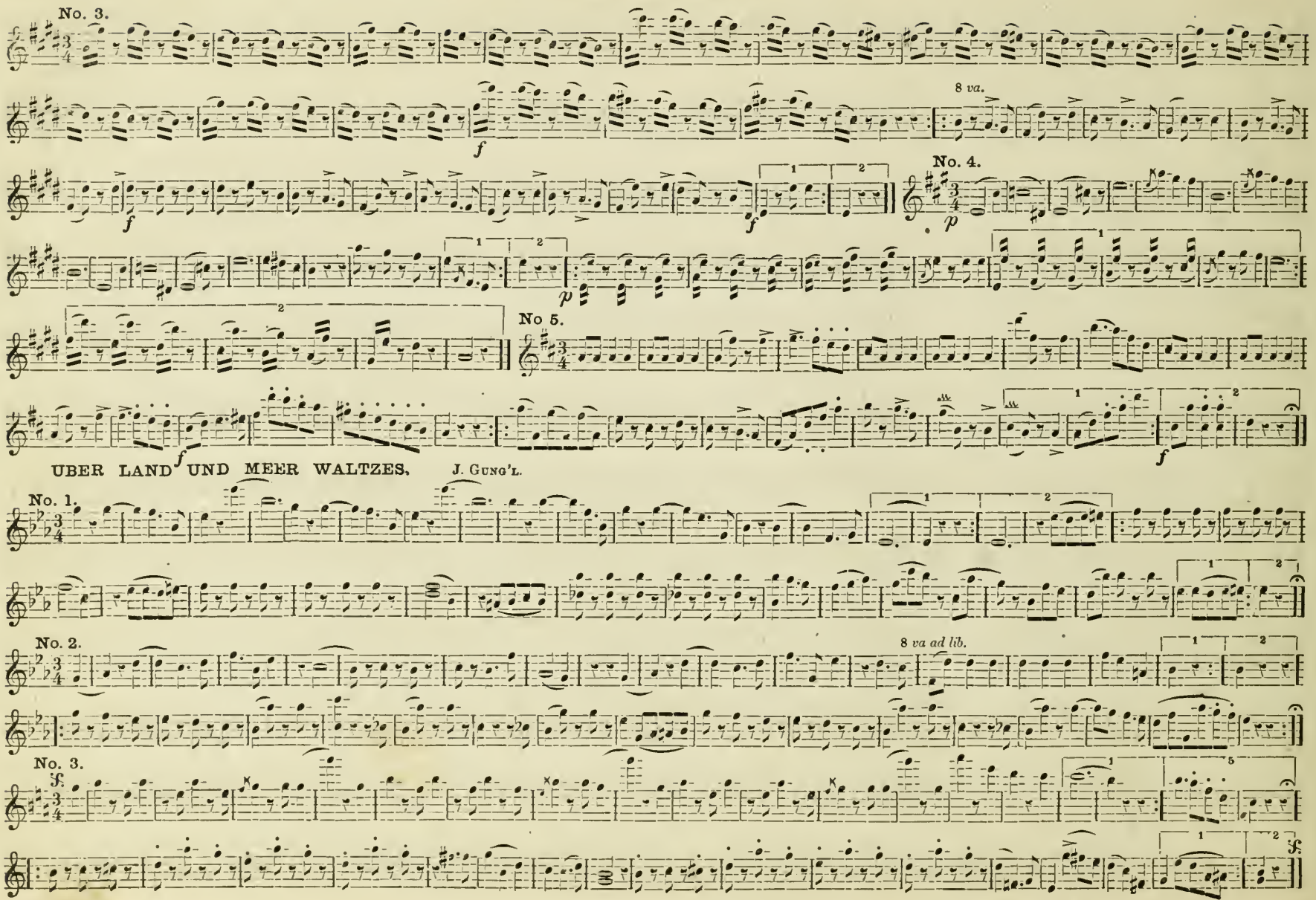
J. GUNG'L.




No. 4.
No. 5.
LEAVES IN THE WIND WALTZES. No. 1. C. Faust.
No. 2.
No. 3.
No. 4.
No. 5.


DREAM OF THE PAST WALTZES. No. 1. C. Faust.
8 va lower.
8 va.
loco.
No. 2.
No. 3.
No. 4.
No. 5.
ISAR LIEDER WALTZES. No. 1. J. Gung'l.
D.C.


No. 2.
8 va
co.
No. 3.
Pizz.
arco.
No. 4.
p
No. 5.
8 va.
loco.
tr
tr
tr
VENUS-REIGEN WALTZES. No. 1. J. Gung'l.
8 va ad lib.
loco.
p
8 va ad lib.
8 va ad lib.
loco.
f
No. 2.
p
f


No. 3.
8 va.
No. 4.
No 5.
UBER LAND UND MEER WALTZES. J. Gung'l.
No. 1.
No. 2.
8 va ad lib.
No. 3.

No. 4.

D.C. *Al Fine.*

No. 5.

THE GOOD OLD TIMES WALTZES. J. Strauss.

No. 1.

No 2. *ff*

8 *va ad lib.*

f *p*

FINE. D.S. *Al Fine.*

No. 3. *ff*

p

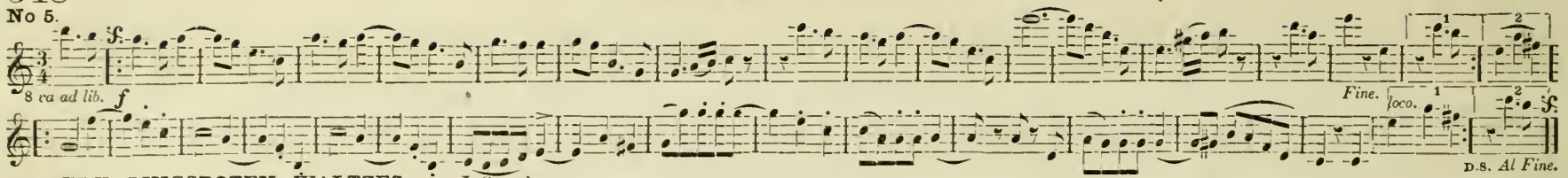
ff last.

No. 4. *ff*

f *p* *f* *tr*

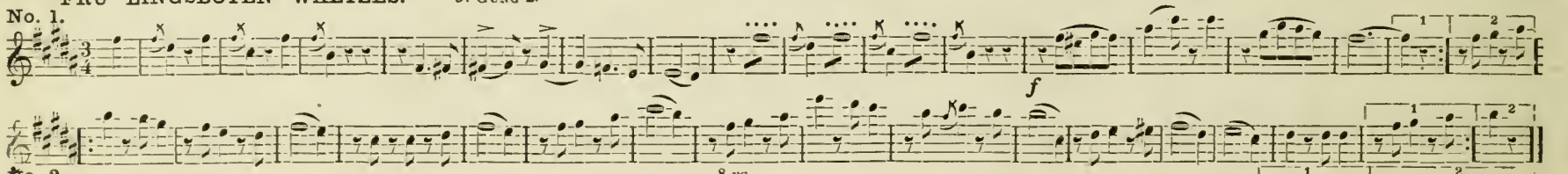
ff last.

No 5.

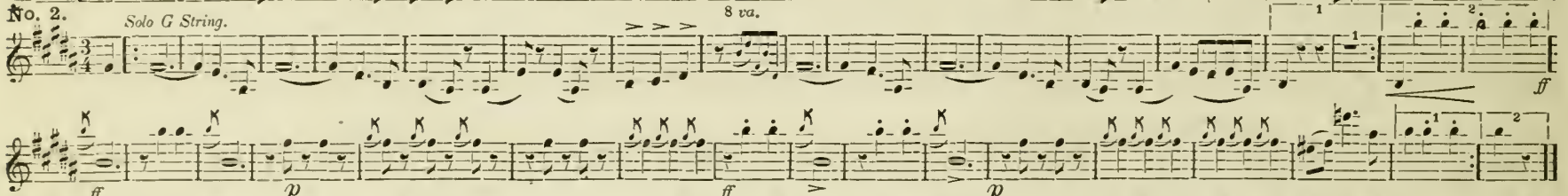


FRU LINGSBOTEN WALTZES. J. Gung'l.

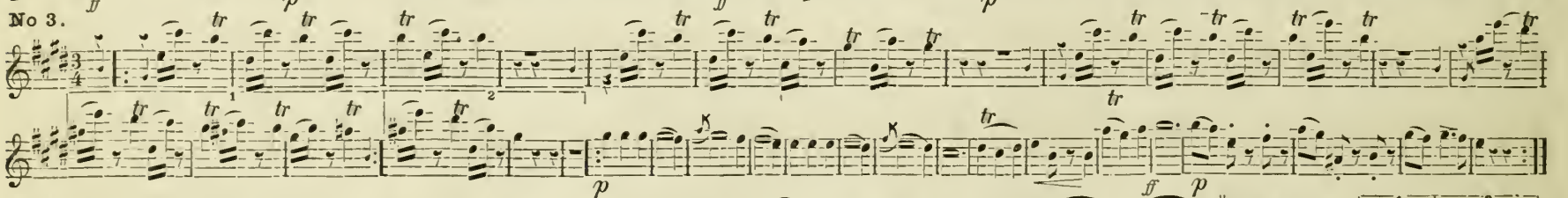
No. 1.



No. 2.

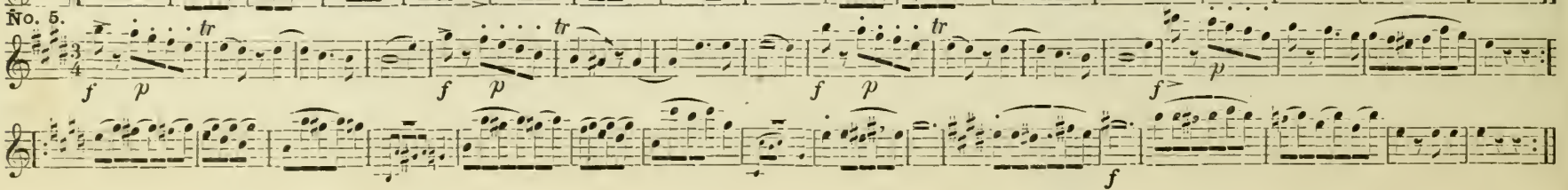


No 3.

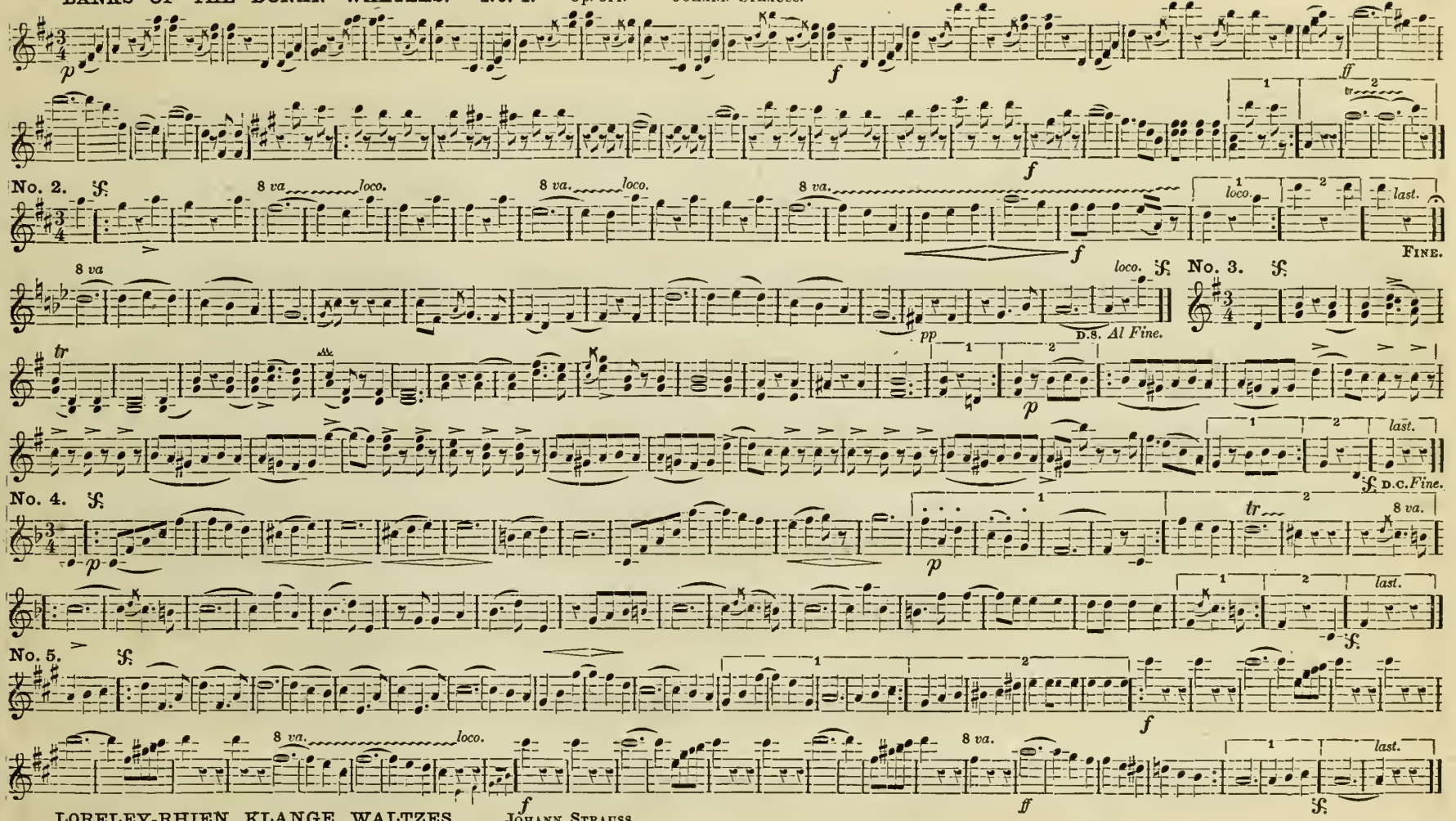


No. 4.

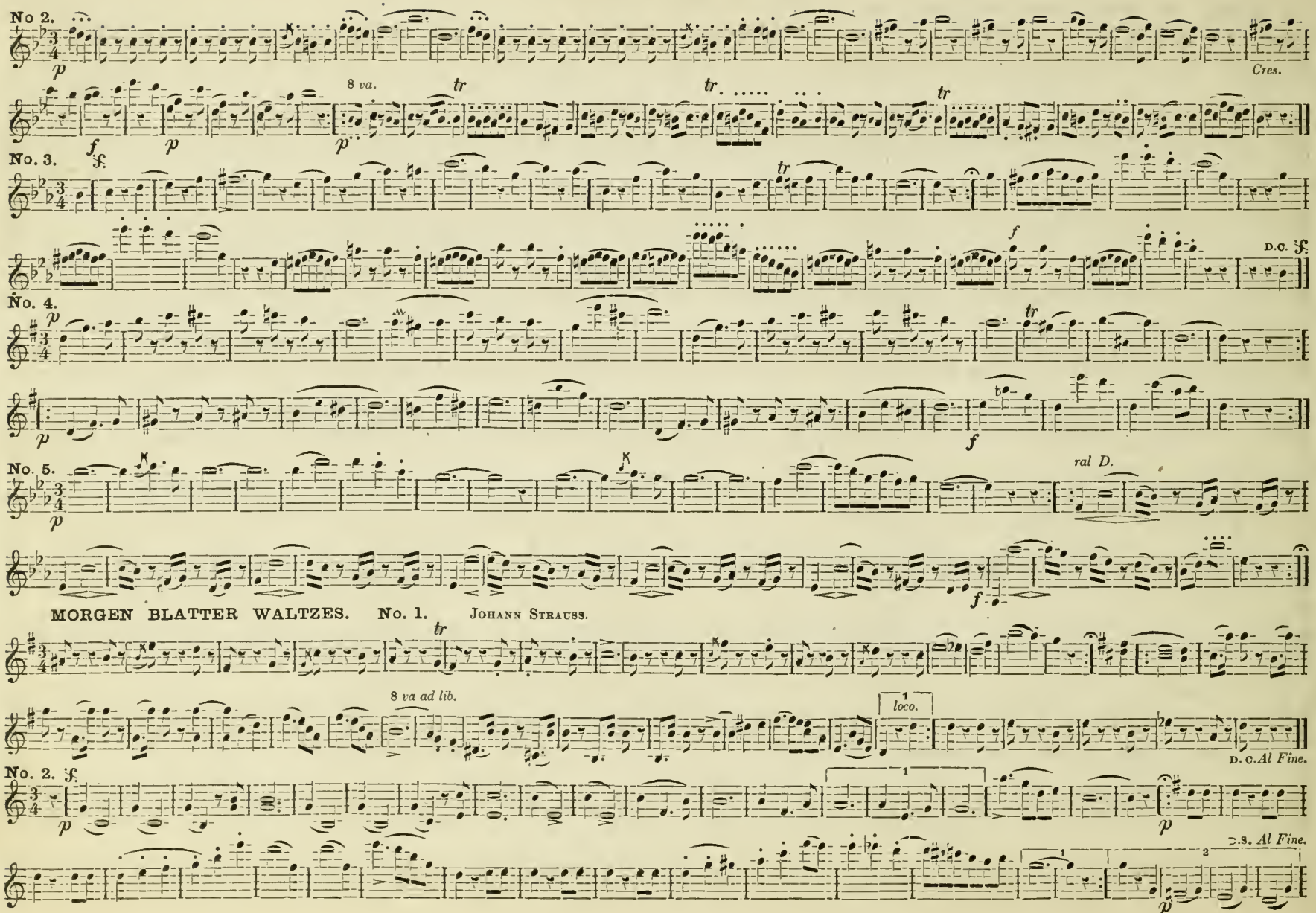
No. 5.



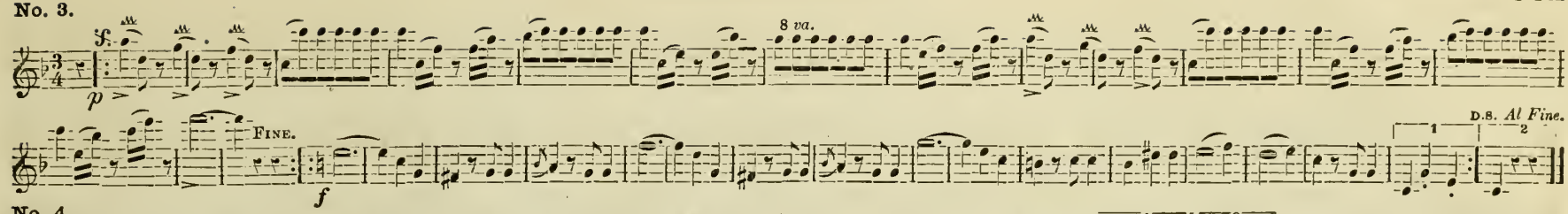
BANKS OF THE DONAN WALTZES. No. 1. Op. 314. JOHANN STRAUSS.



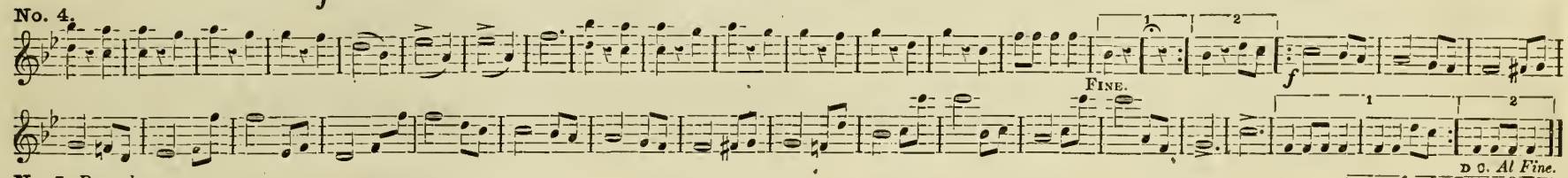
LORELEY-RHIEN KLANGE WALTZES. JOHANN STRAUSS.


No 2.
p
Cres.
8 va.
tr
f
p
No. 3.
D.C.
No. 4.
No. 5.
ral D.
MORGEN BLATTER WALTZES. No. 1. JOHANN STRAUSS.
8 va ad lib.
loco.
D. C. Al Fine.
No. 2.
D.S. Al Fine.

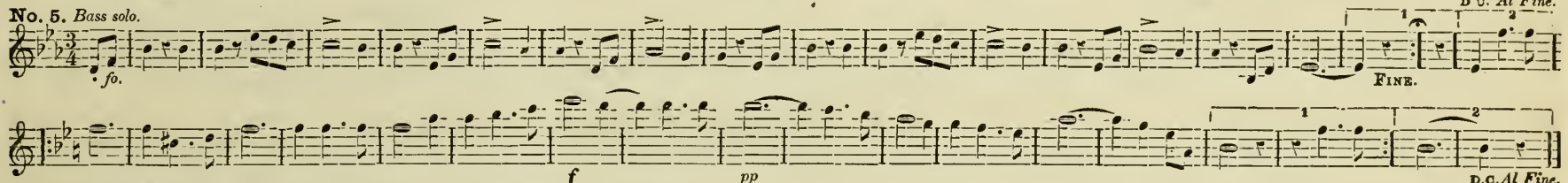
No. 3.



No. 4.

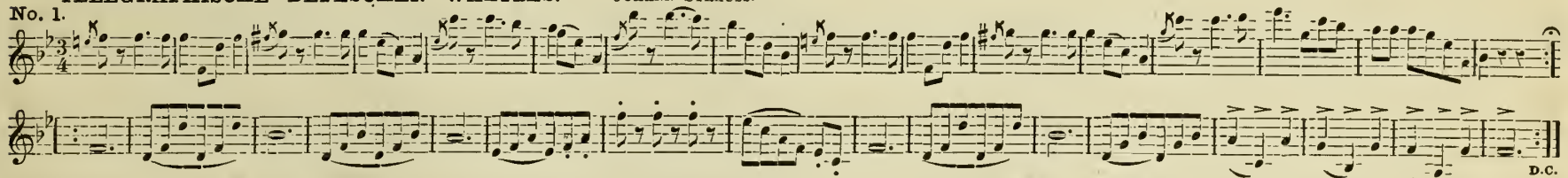


No. 5. *Bass solo.*

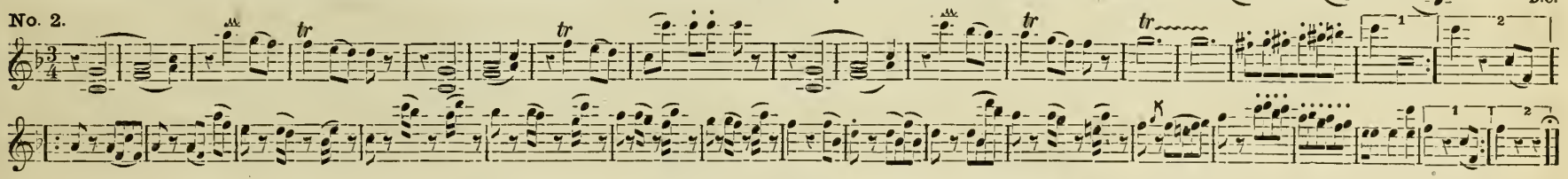


TELEGRAPHISCHE DEPESCHEN WALTZES. JOHANN STRAUSS.

No. 1.



No. 2.



No. 3.

TELEGRAPH WALTZ. Continued.

No. 4.

No. 5.

WALTZ QUADRILLE. O. Metra.

No. 1.

Fine.

D.C.

No. 2.

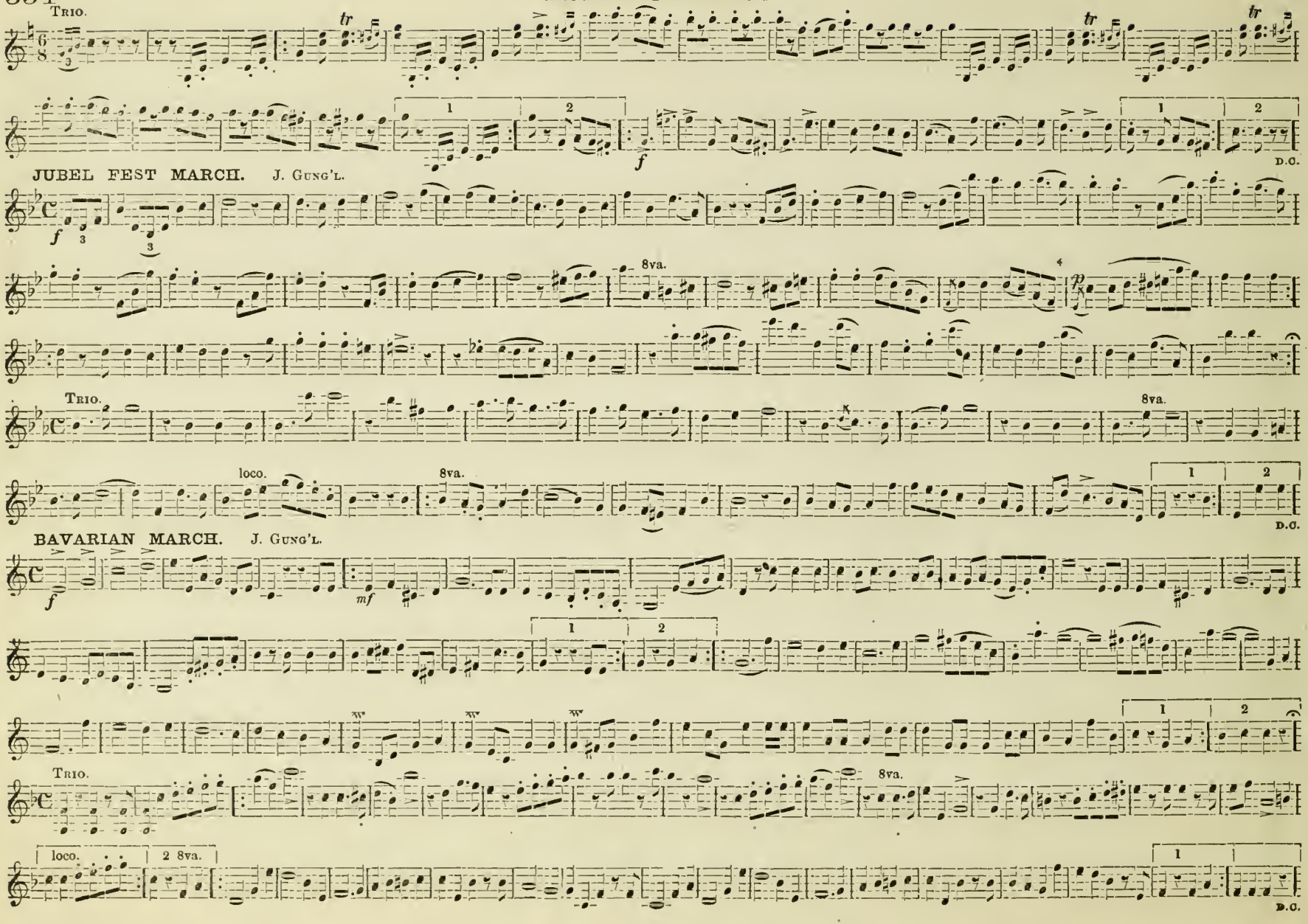
No. 3.

No. 4.

ERIMURUNG AU PETERSDORF MARCH. C. Faust.

"GLÜCKAUF" MARCH. C. Faust.

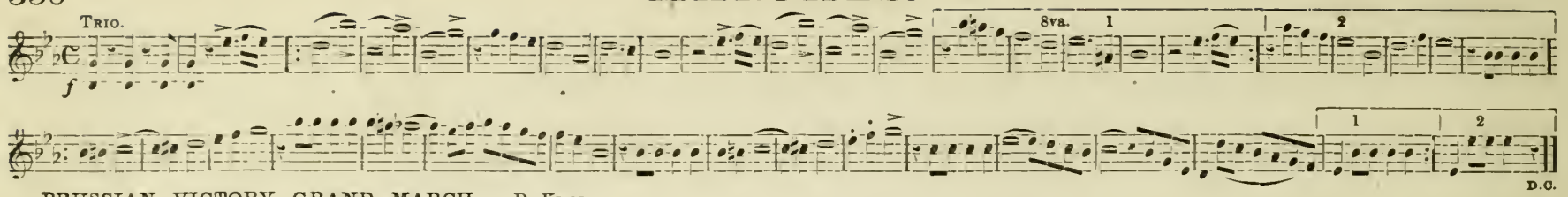
WARRIOR'S RETURN MARCH. C. Faust.


Trio.
tr
1
2
f
D.C.
JUBEL FEST MARCH. J. Gung'l.
8va.
p
Trio.
loco.
BAVARIAN MARCH. J. Gung'l.
mf
Trio.
loco.
2 8va.

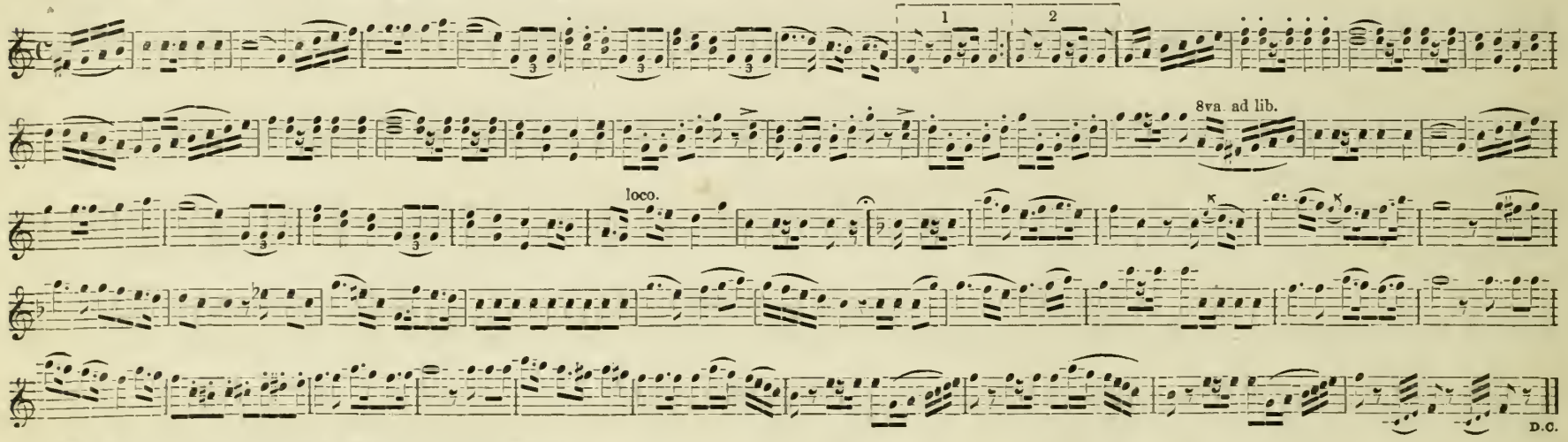
GABLENZ MARCH. J. Strauss.

DER BEKRUIT MARCH. J. Gung'l.

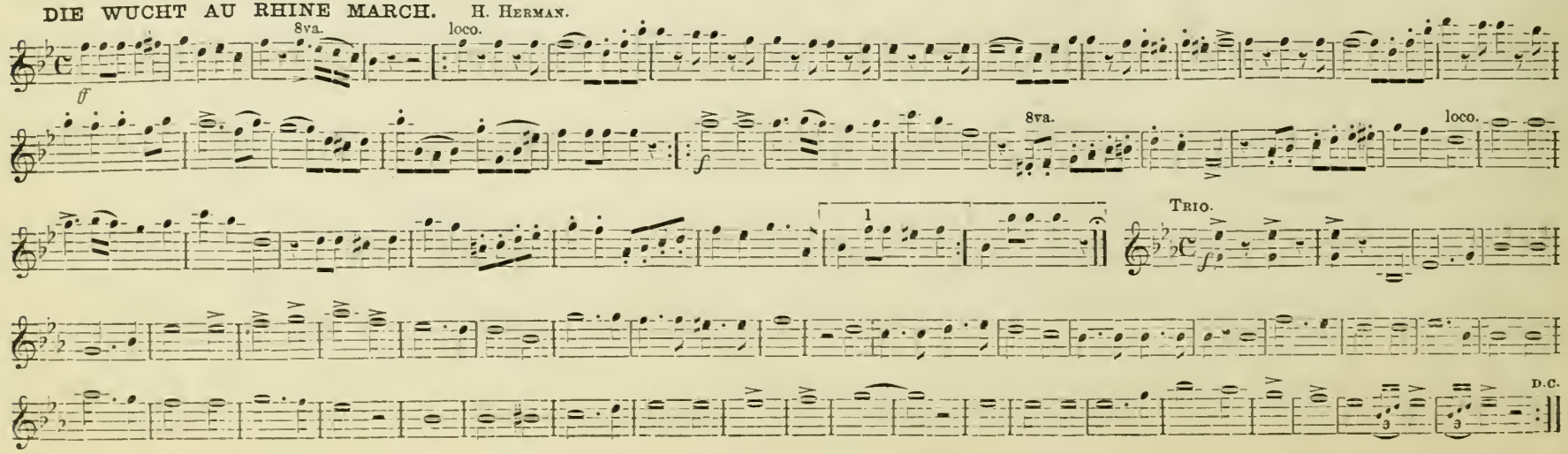
SINGER'S JOY MARCH. H. Hermann.



PRUSSIAN VICTORY GRAND MARCH. D. Krug.



DIE WUCHT AU RHINE MARCH. H. Herman.

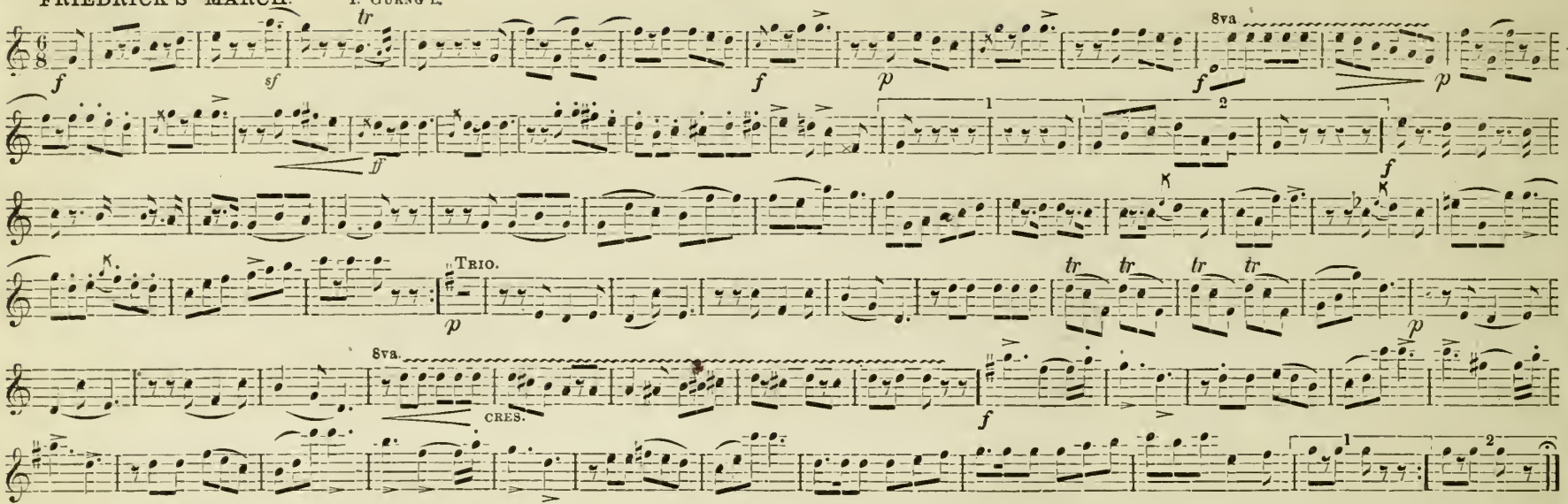


MILANOLO MARCH. J. V. Hamm.

JUBILANNUS MARCH. C. Faust.

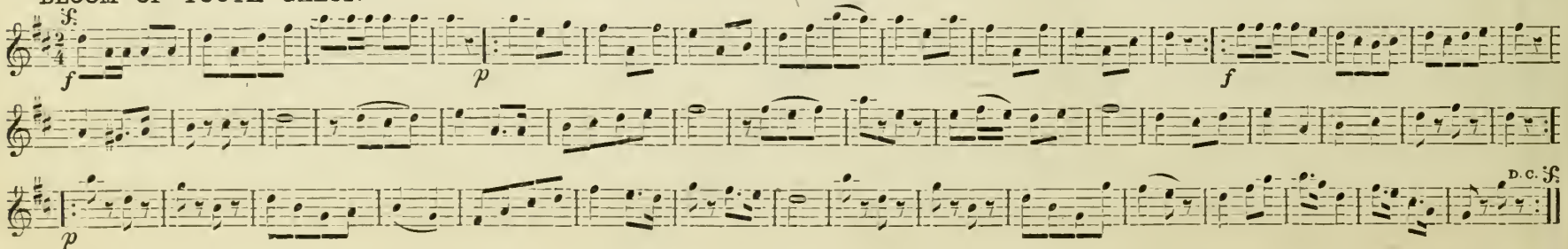
GOV. SPRAGUE'S GRAND MARCH. E. Mack.

FRIEDRICK'S MARCH. I. GURNG'L.

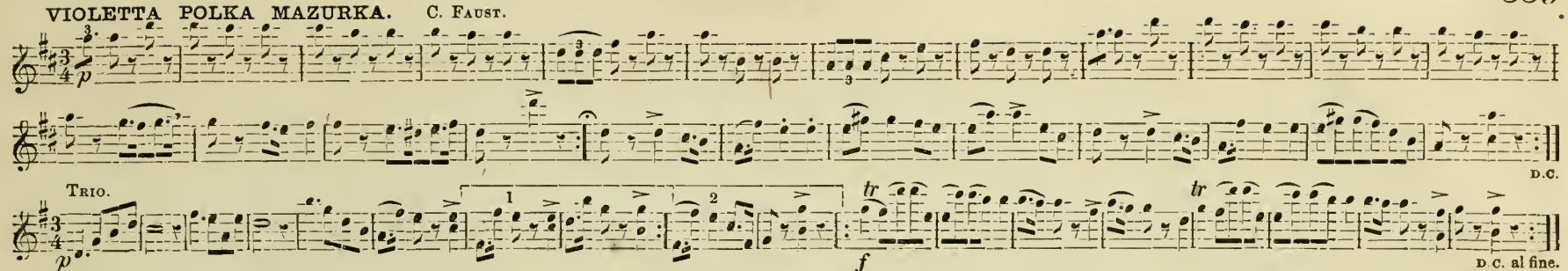


SCHUTZEN MARCH.

BLOOM OF YOUTH GALOP.

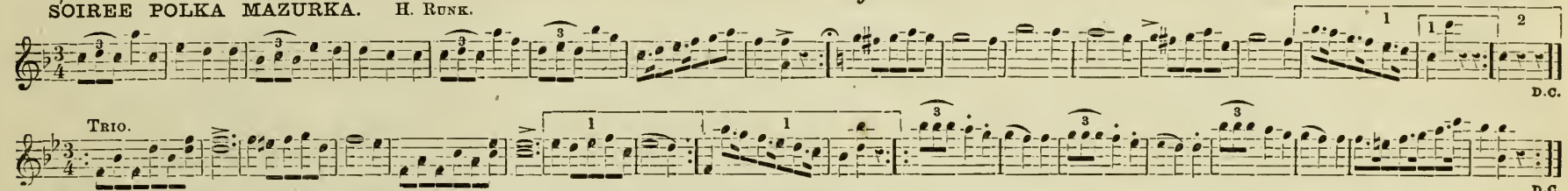


VIOLETTA POLKA MAZURKA. C. Faust.

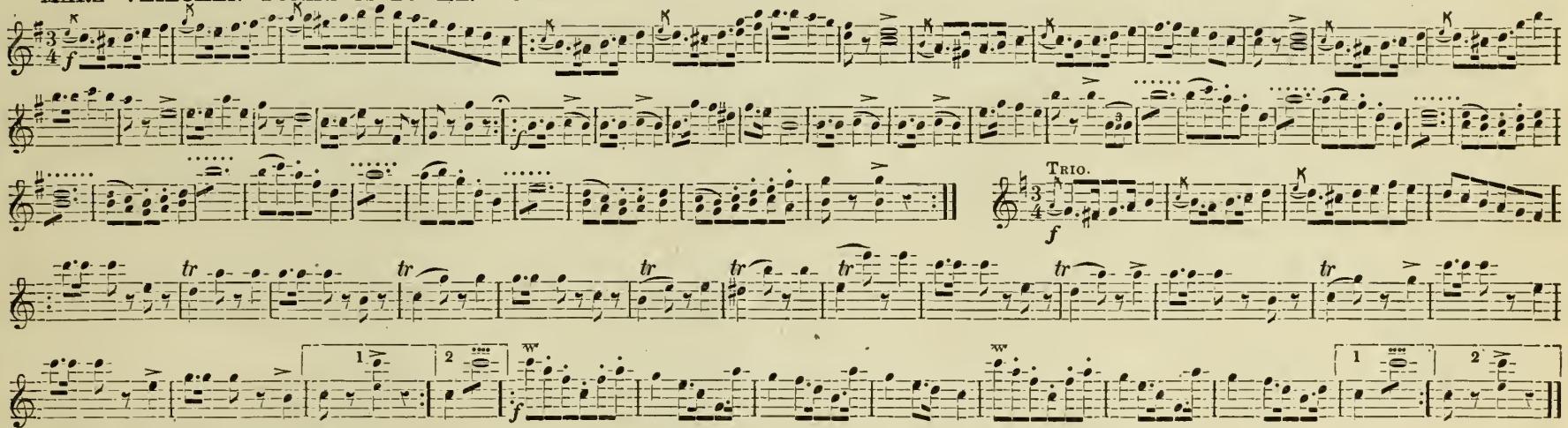


Trio.

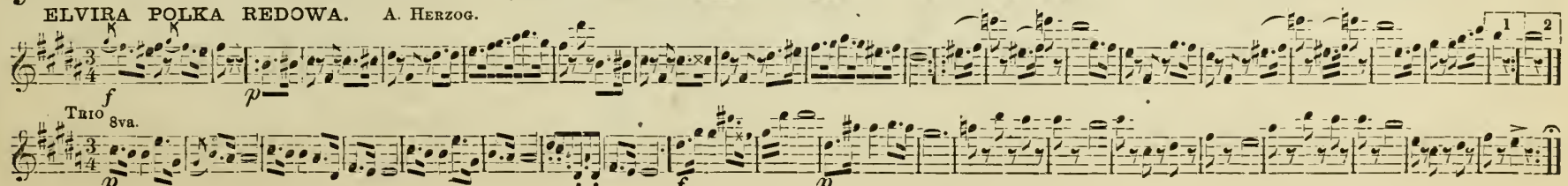
SOIREE POLKA MAZURKA. H. Runk.



MARZ VEILCHEN POLKA MAZURKA. C. Faust.



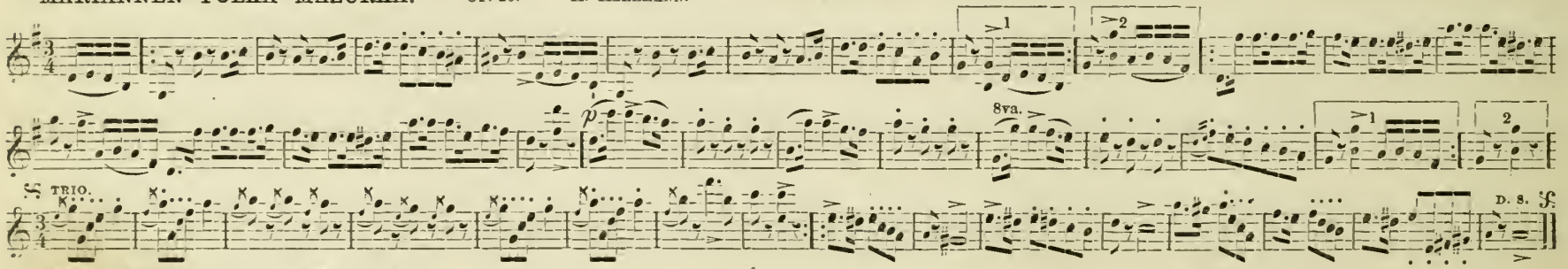
ELVIRA POLKA REDOWA. A. Herzog.



MASKED BALL POLKA REDOWA. HELMSMULLER.

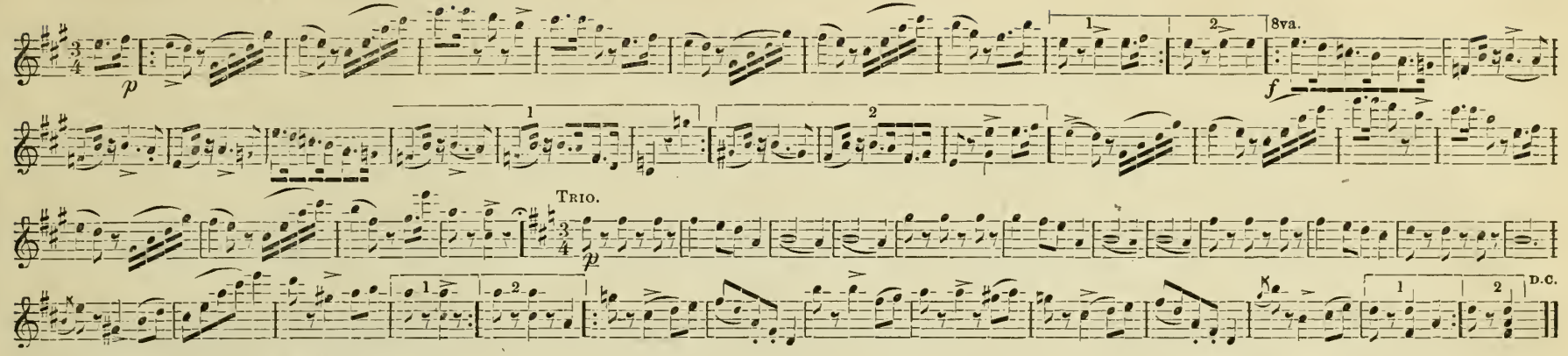
BLUE BIRD POLKA REDOWA. WEINGARTEN. By permission.

MARIANNEN POLKA MAZURKA. OP. 20. H. HERRMANN.



LA TOMBOLA POLKA MAZURKA. C. FAUST.

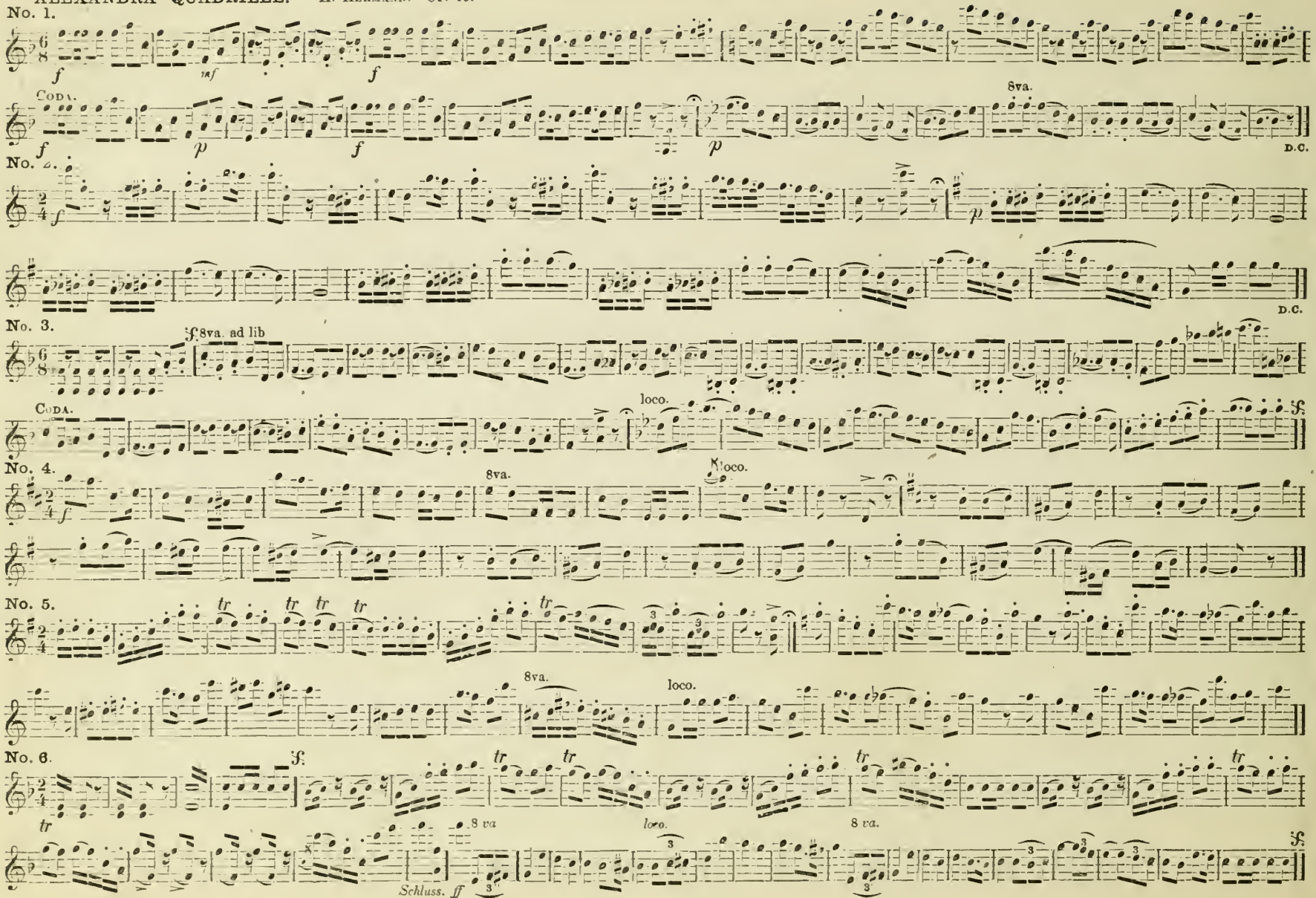
LA MODESTA POLKA MAZURKA. Op. 143. C. Faust.



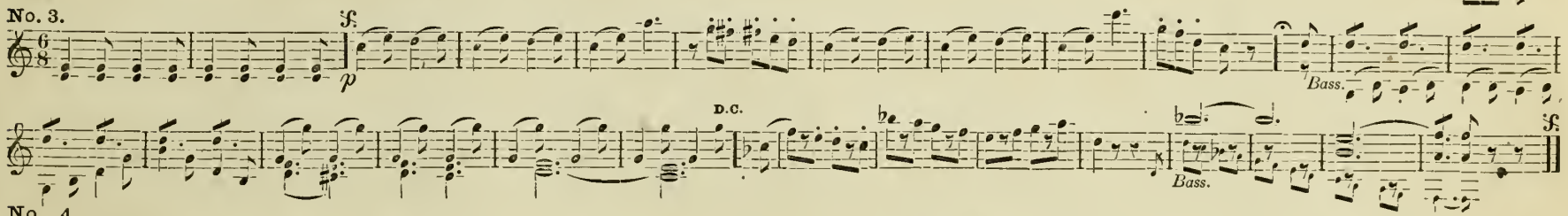
LA ZINGARA POLKA MAZURKA. C. Faust.

SOLDATEN POLKA. Op. 144. C. Faust.

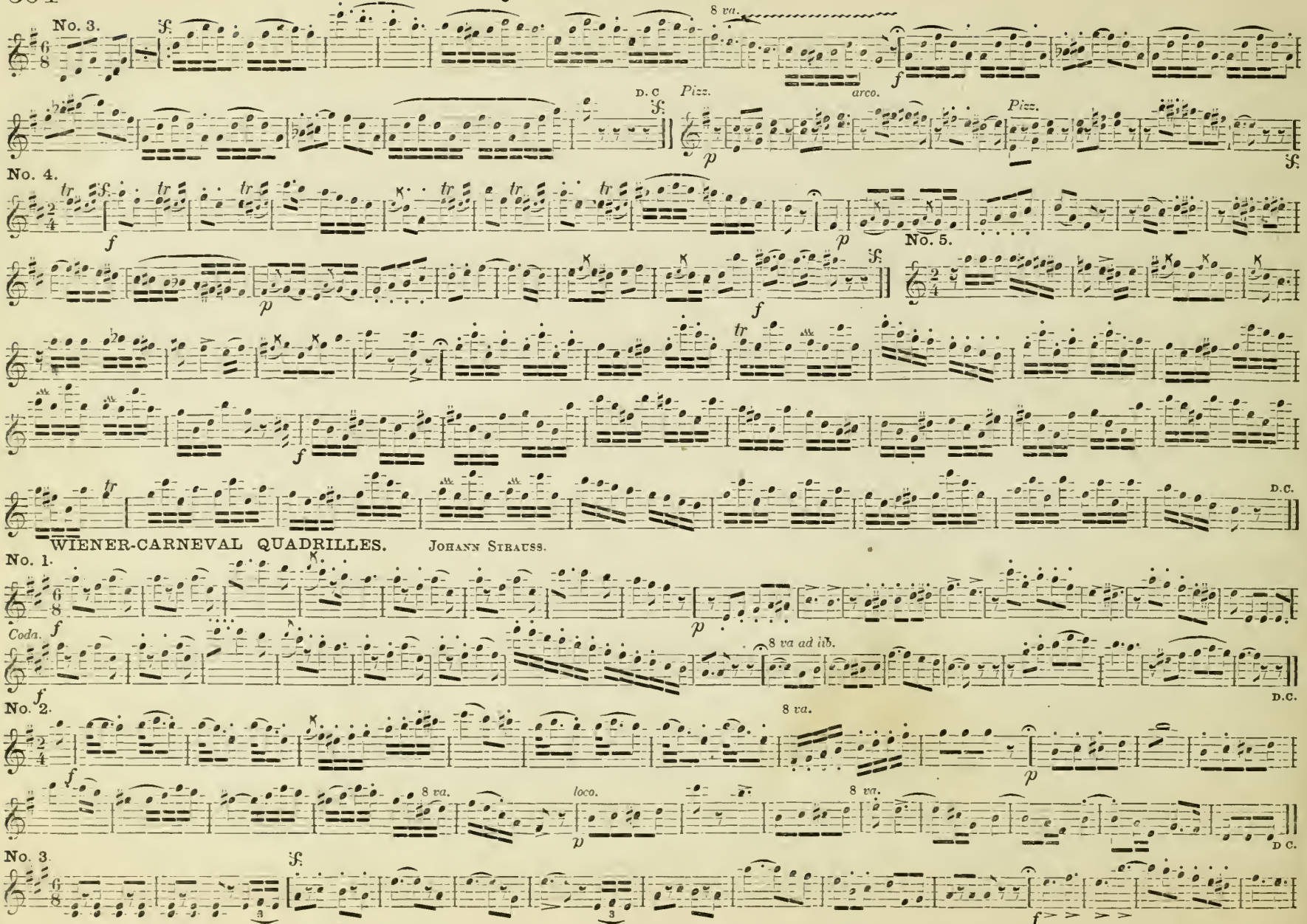
ALEXANDRA QUADRILLE. H. Hermann. Op. 15.



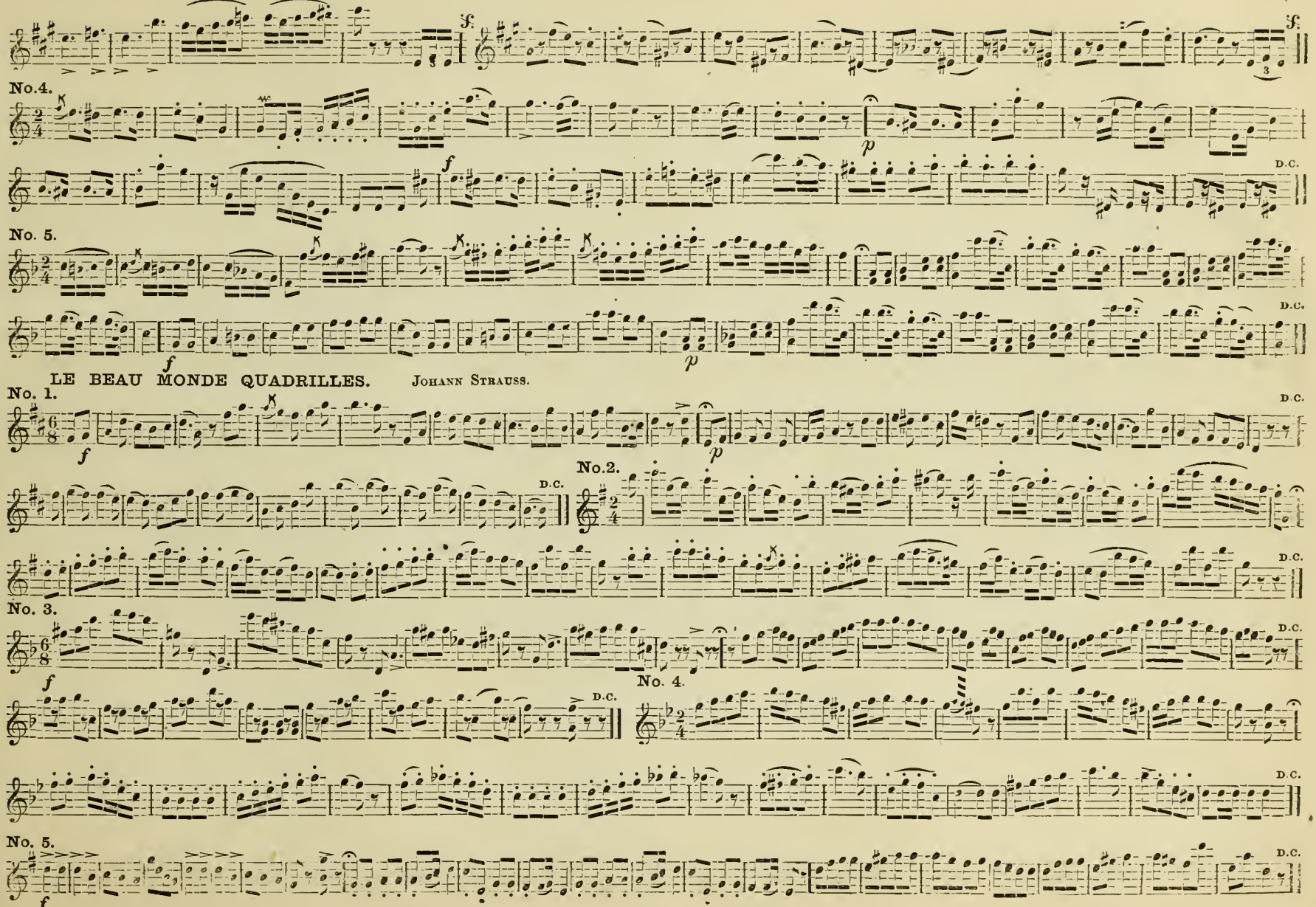
ANNA QUADRILLES. No. 1. Johann Strauss.



MODE QUADRILLES. Johann Strauss.

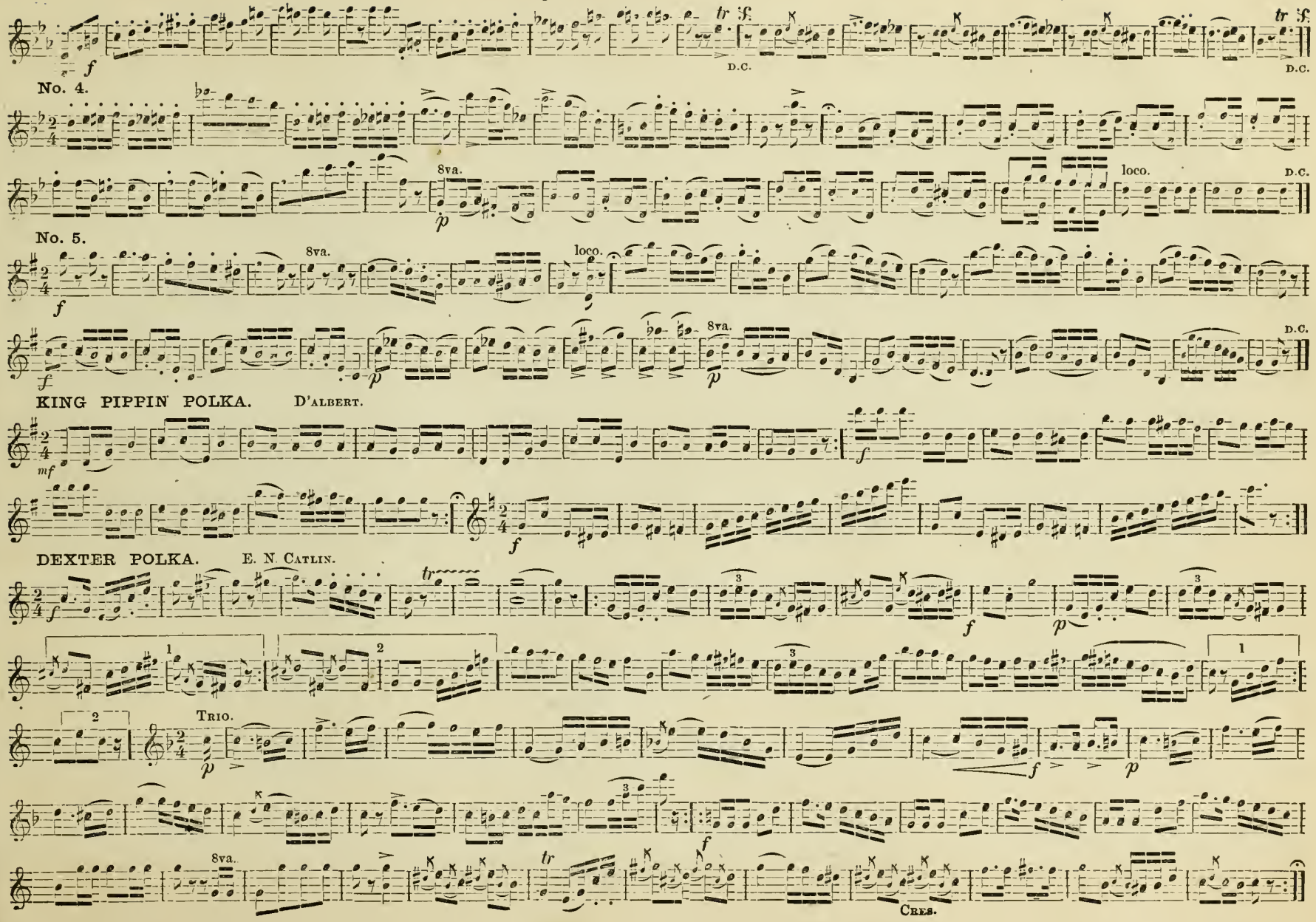


WIENER-CARNEVAL QUADRILLES. JOHANN STRAUSS.

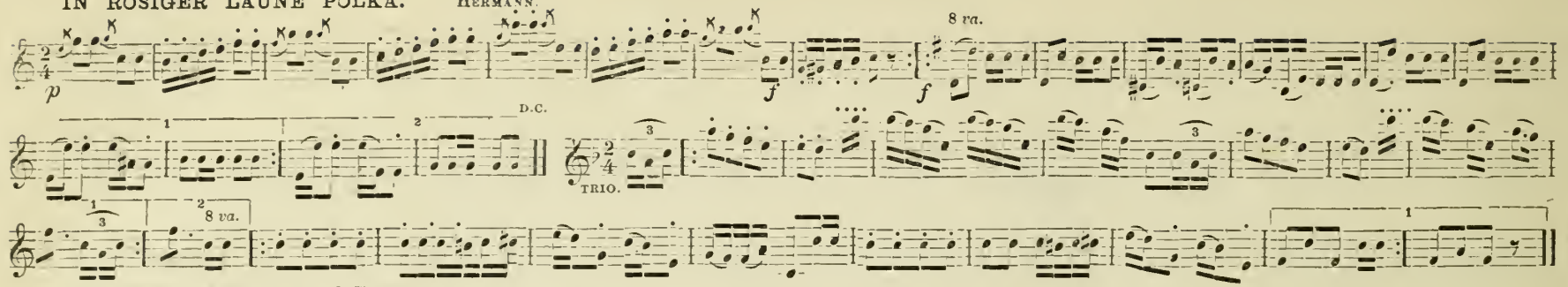

No.4.
No. 5.
LE BEAU MONDE QUADRILLES. JOHANN STRAUSS.
No. 1.
No.2.
No. 3.
No. 4.
No. 5.
D.C.

FEST QUADRILLE. Joh. Strauss.

VOLKSGARTEN QUADRILLE. Joh. Strauss.


No. 4.
No. 5.
KING PIPPIN POLKA. D'ALBERT.
DEXTER POLKA. E. N. CATLIN.
TRIO.
CRES.
D.C.
8va.
loco.

IN ROSIGER LAUNE POLKA. HERMANN.



EDELWEIS POLKA. C. FAUST.

SOUPIRS DES FLEUS POLKA. JOS. STRAUSS.

WECKER POLKA. CH. SPINTLER.

LIESEL UNA GRETEL POLKA. C. FAUST.

TONI POLKA. C. FAUST.

CON AMORE POLKA. C. FAUST.

WIENER KREUZER POLKA. Johann Strauss.

HERMAN POLKA. Johann Strauss.

WARSCHANER POLKA. Strauss.

RED RIDING HOOD POLKA C. Faust.

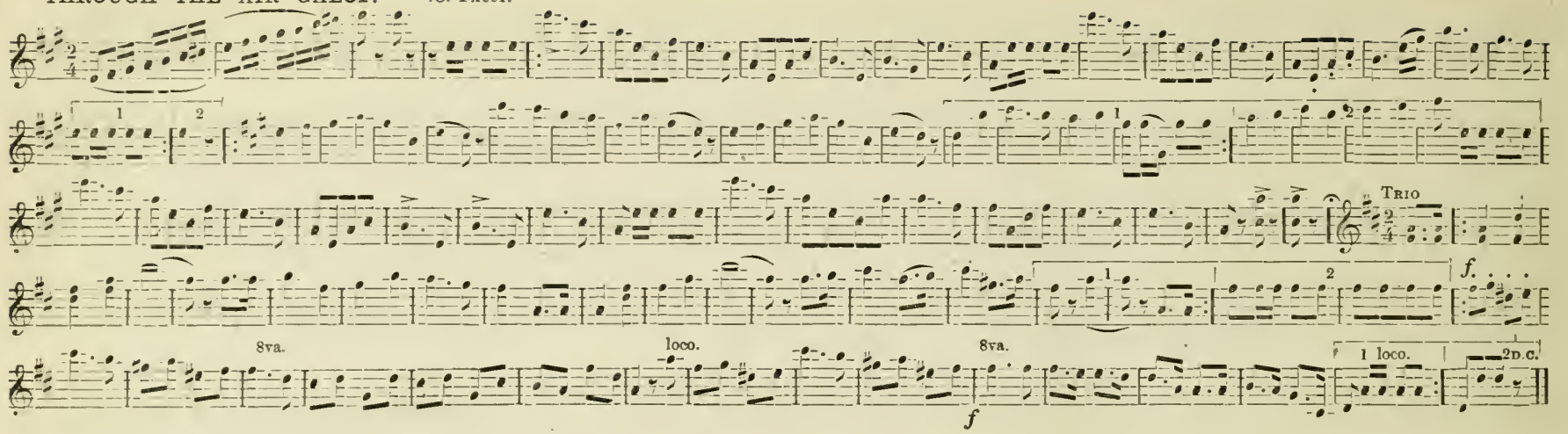
POLKAS.

UN BON MOT POLKA. C. Faust.

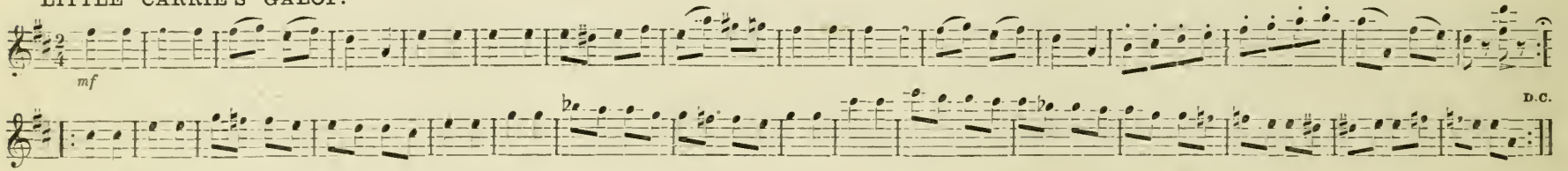
FRITTERWOCHEN (Honey Moon.) POLKA. Op. 23, H. Herrmann.

LEICHTER SINN POLKA. Op. 139. C. Faust.

THROUGH THE AIR GALOP. .C. Faust.

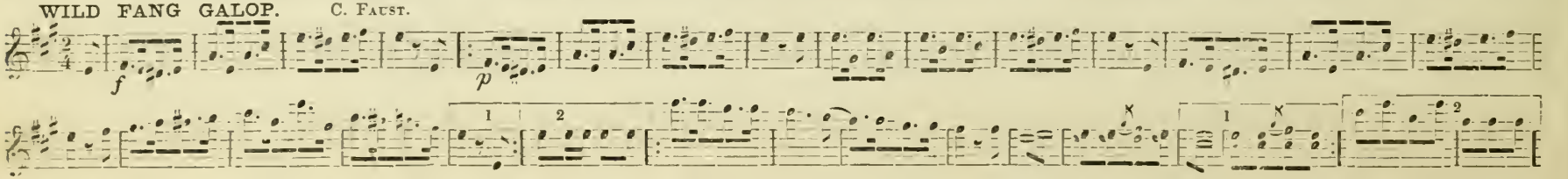


LITTLE CARRIE'S GALOP.

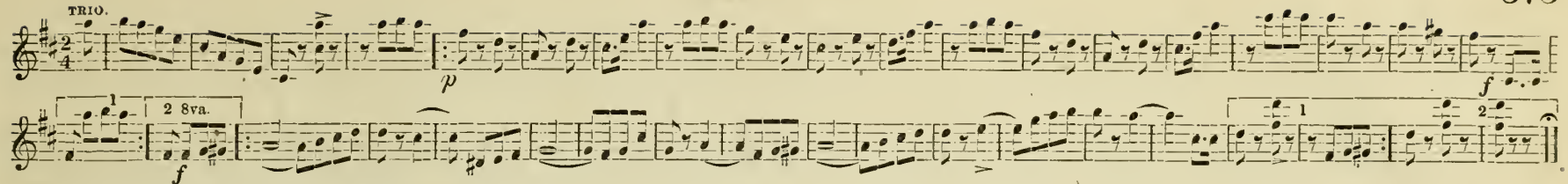


MATRIMONIAL JOYS GALOP. J. Gung'l.

WILD FANG GALOP. C. Faust.

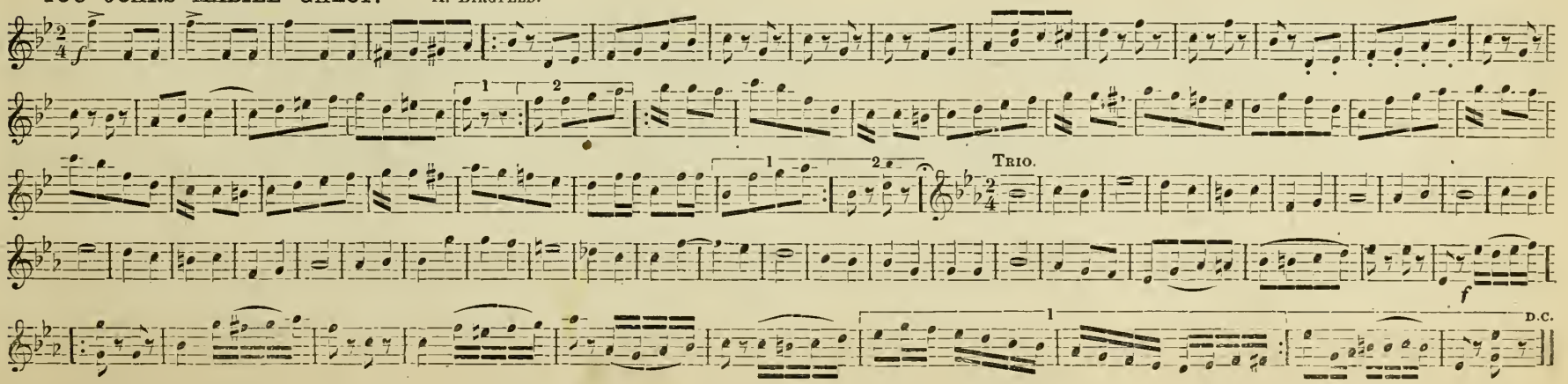


TRIO.



IN SAUS UND BRAUS GALOP. C. FAUST.

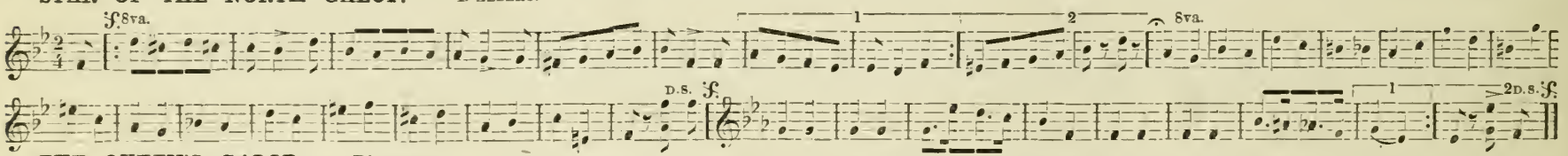
TOU JOARS MABILE GALOP. A. BIRGFELD.



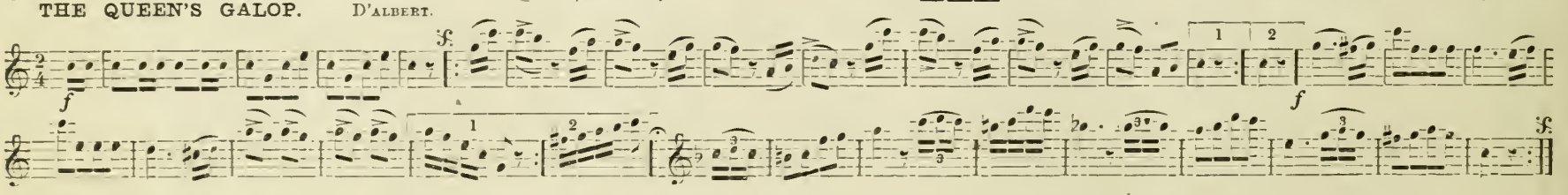
MILITAIRE GALOP. E. Neuman.

LITTLE EDIE'S GALOP.

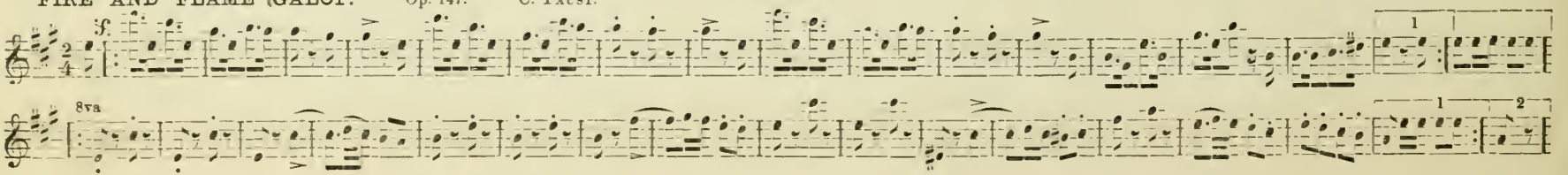
STAR OF THE NORTH GALOP. D'Albert.

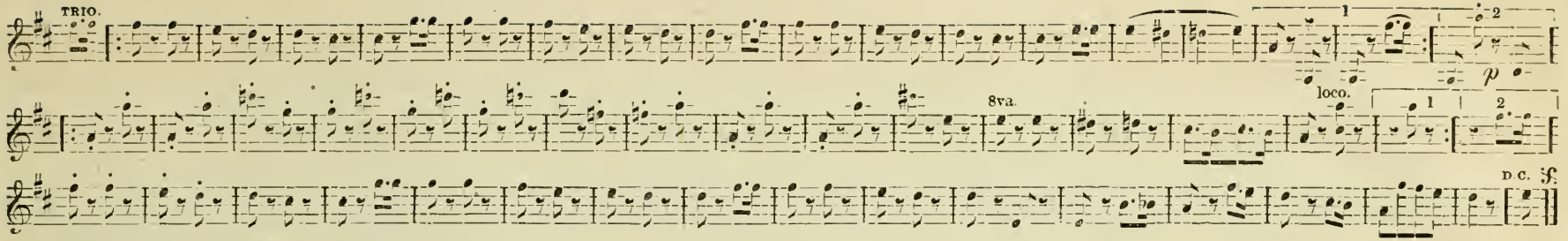


THE QUEEN'S GALOP. D'Albert.

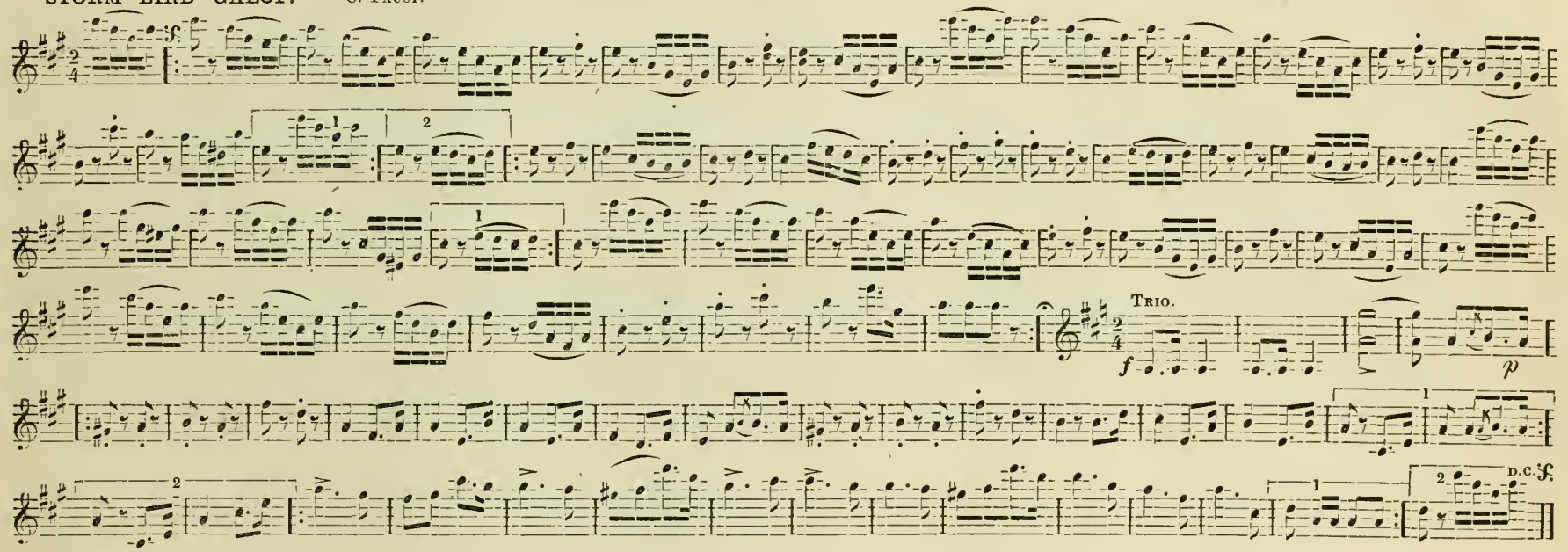


FIRE AND FLAME GALOP. Op. 147. C. Faust.

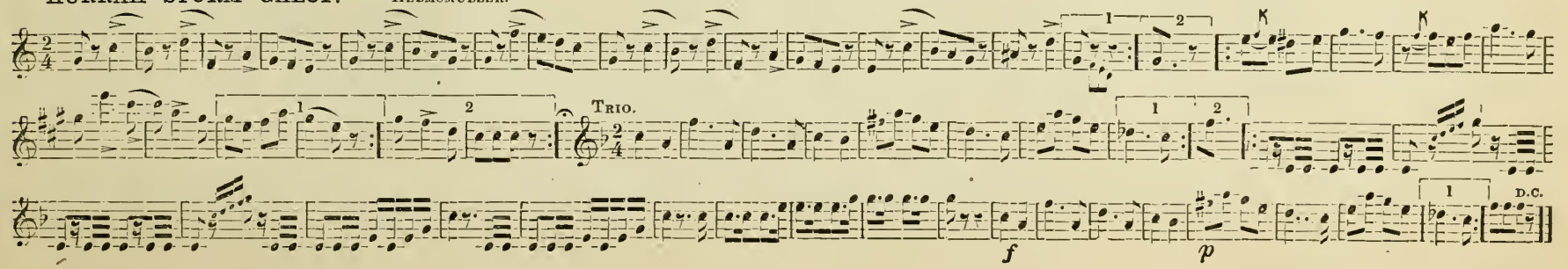




STORM BIRD GALOP. C. FAUST.

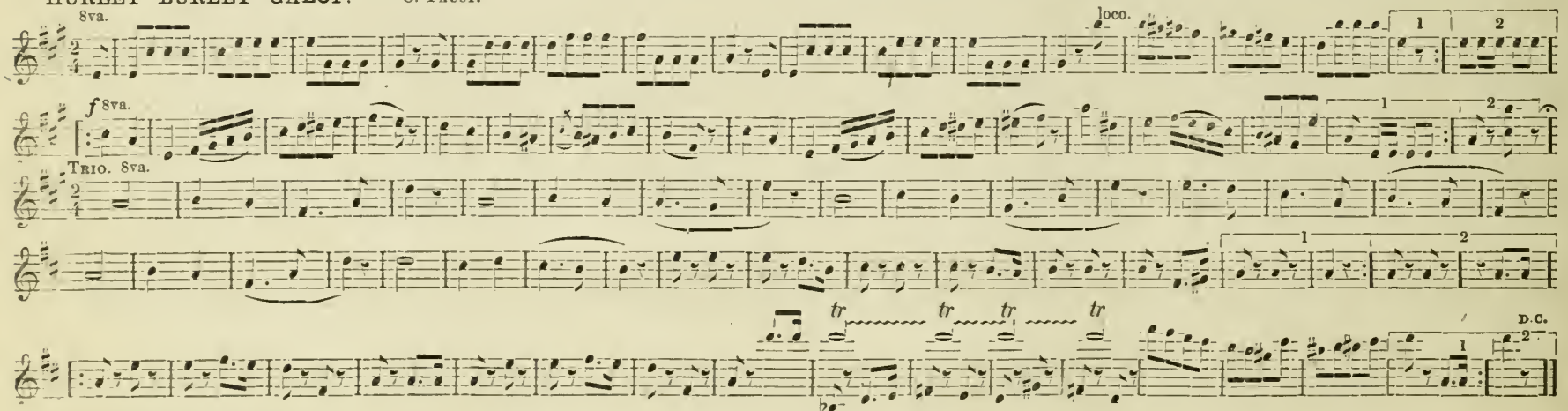


HURRAH STURM GALOP. HELMSMULLER.

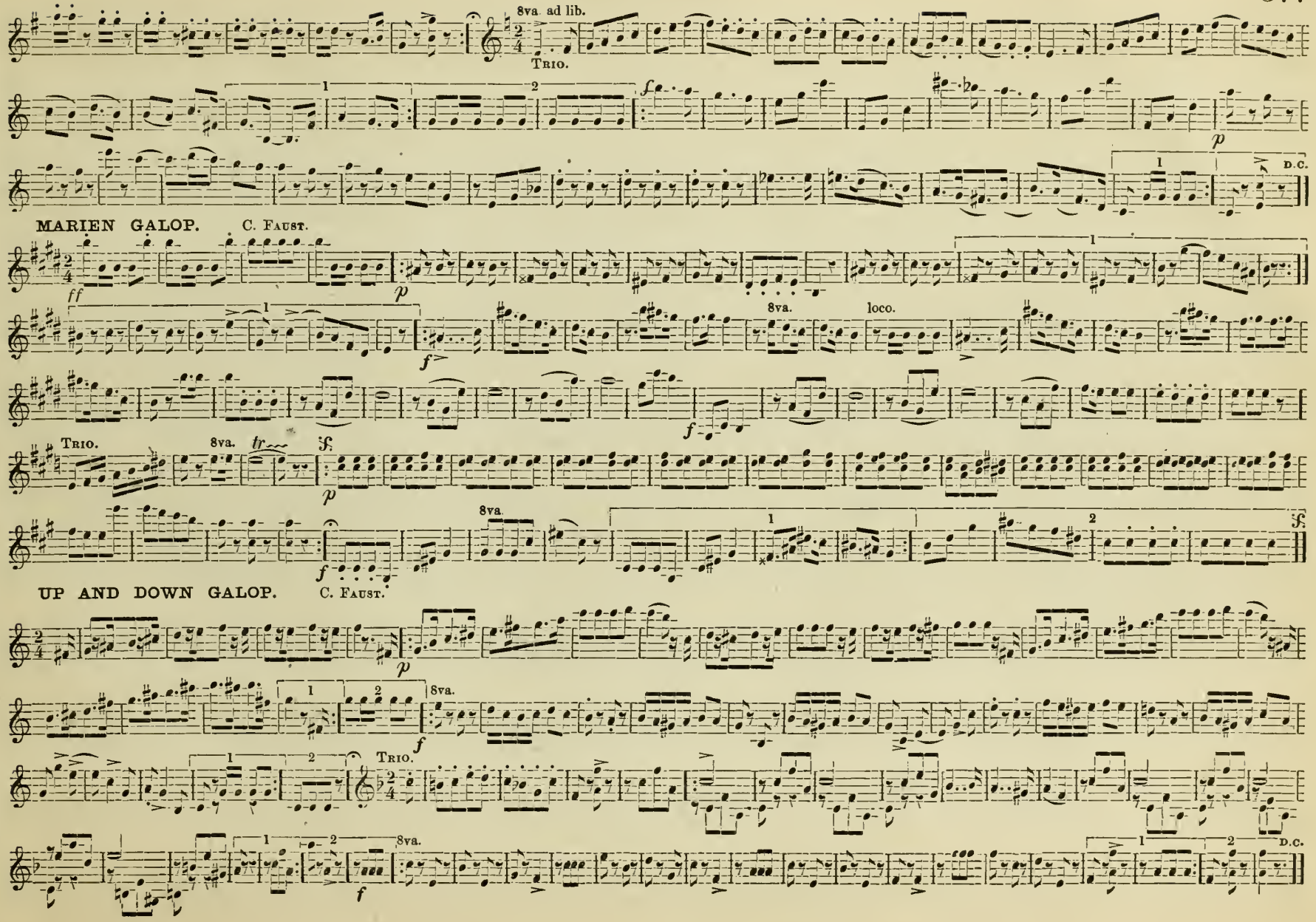


COLUMBANUS GALOP. ALBERT PARLOW.

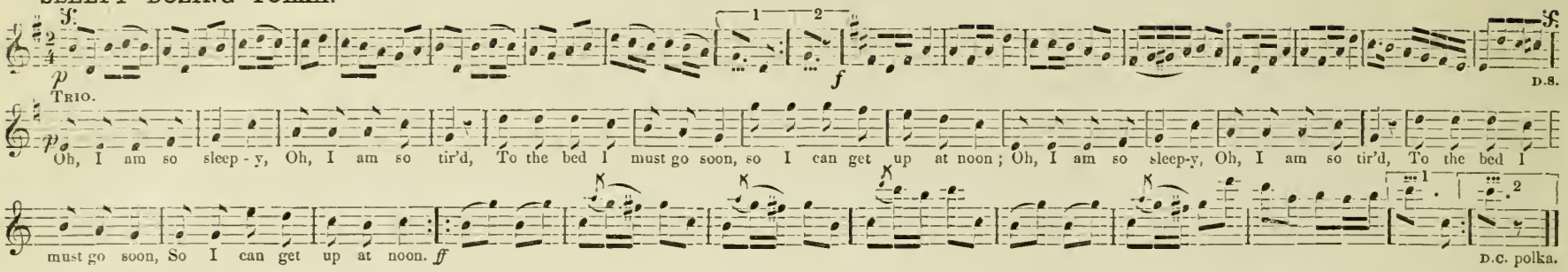
HURLEY BURLEY GALOP. C. FAUST.



STARLIGHT GALOP.


8va. ad lib.
Trio.
D.C.
MARIEN GALOP. C. Faust.
8va.
loco.
Trio.
8va.
UP AND DOWN GALOP. C. Faust.
Trio.
D.C.

SLEEPY DOZING POLKA.


TRIO.
Oh, I am so sleep - y, Oh, I am so tir'd, To the bed I must go soon, so I can get up at noon; Oh, I am so sleep-y, Oh, I am so tir'd, To the bed I
must go soon, So I can get up at noon.
D.S.
D.C. polka.

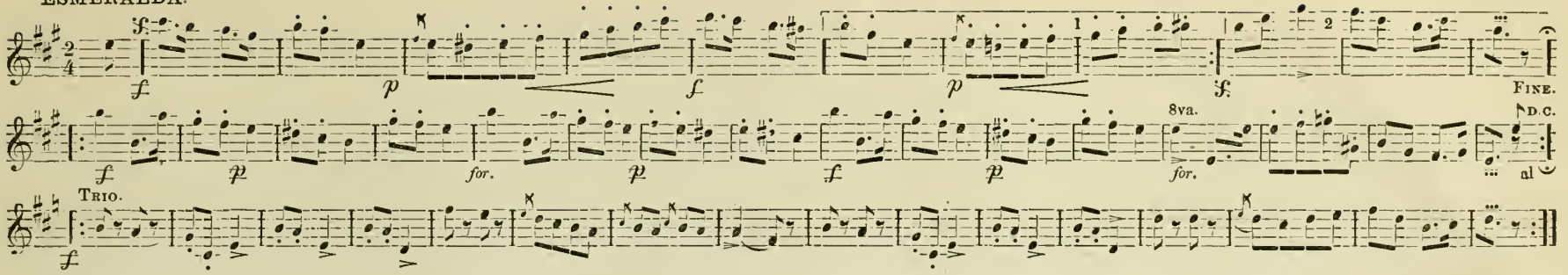
WEDDING POLKA.

LES ROSES WALTZES. O. METRA.

NOVA ESMERALDA.

DANISH POLKA. WEINGARTEN.

ESMERALDA.



PRISKA POLKA.

TIP TOP POLKA.

POLKA REDOWA. G. Weingarten.

SCHOTTISCHES.

BEAUTY GALOP.

VARSOVIENNE.

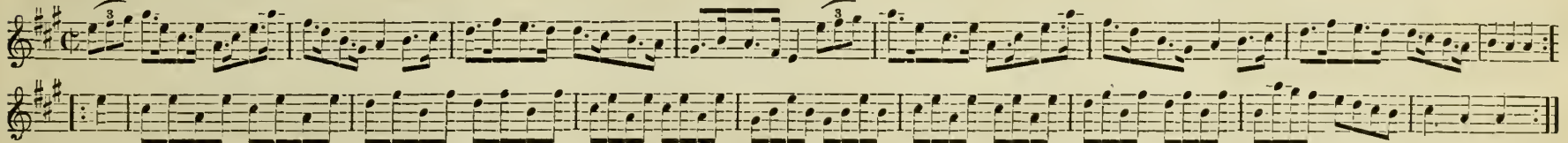
MOSS ROSE SCHOTTISCHE.

MALVINA SCHOTTISCHE.

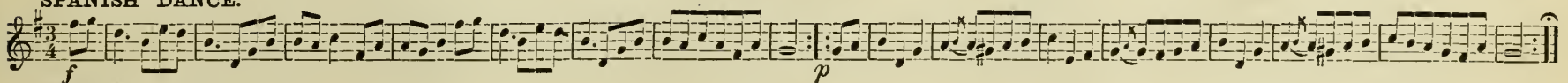
RED ROSE SCHOTTISCHE.

SLEIGH BELLS POLKA MAZURKA.

JUMPING HORNPIPE.



SPANISH DANCE.



MERRY DANCE.

MINNIE VARSOVIENNE.

SHEPHERDS GRAND MARCH.

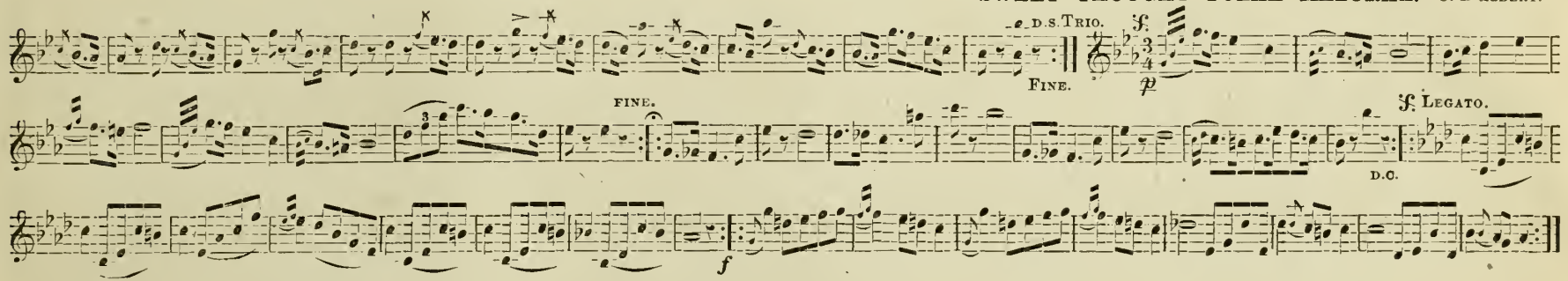
PAULINEN POLKA MAZURKA.

LAUGHING SCHOTTISCHE.

DEMOCRATEN SCHOTTISCHE.

SUAVITA (Sweetest) MAZURKA.

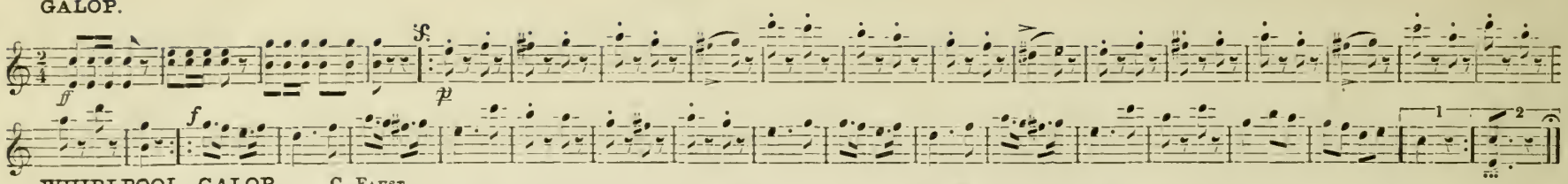
SWEET THOUGHT POLKA MAZURKA. C. D'ALBERT.



LILIEN POLKA MAZURKA.

VETERAN POLKA.

GALOP.

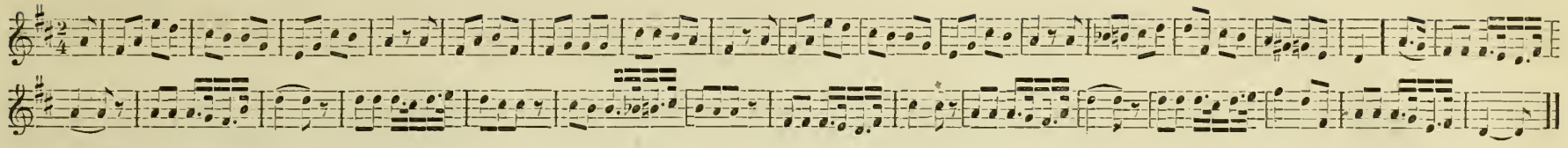


WHIRLPOOL GALOP. C. Faust.

TRIO.

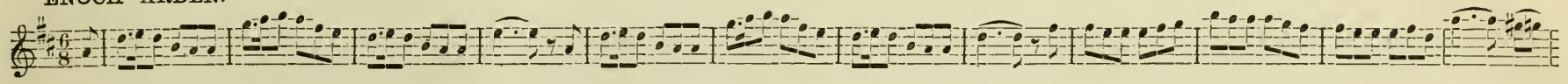
FIGARO POLKA. J. Strauss.

CHAMPAGNE CHARLIE.

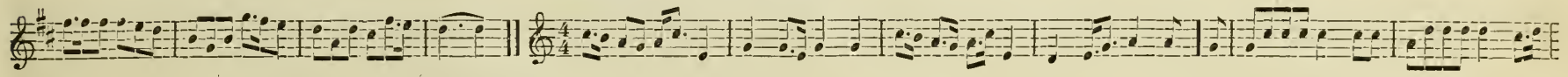


I'LL MEET THEE IN THE LANE.

ENOCH ARDEN.



CRUELTY TO JOHNNY.

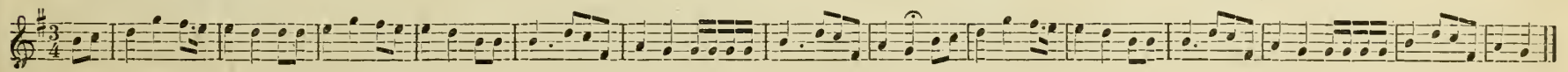


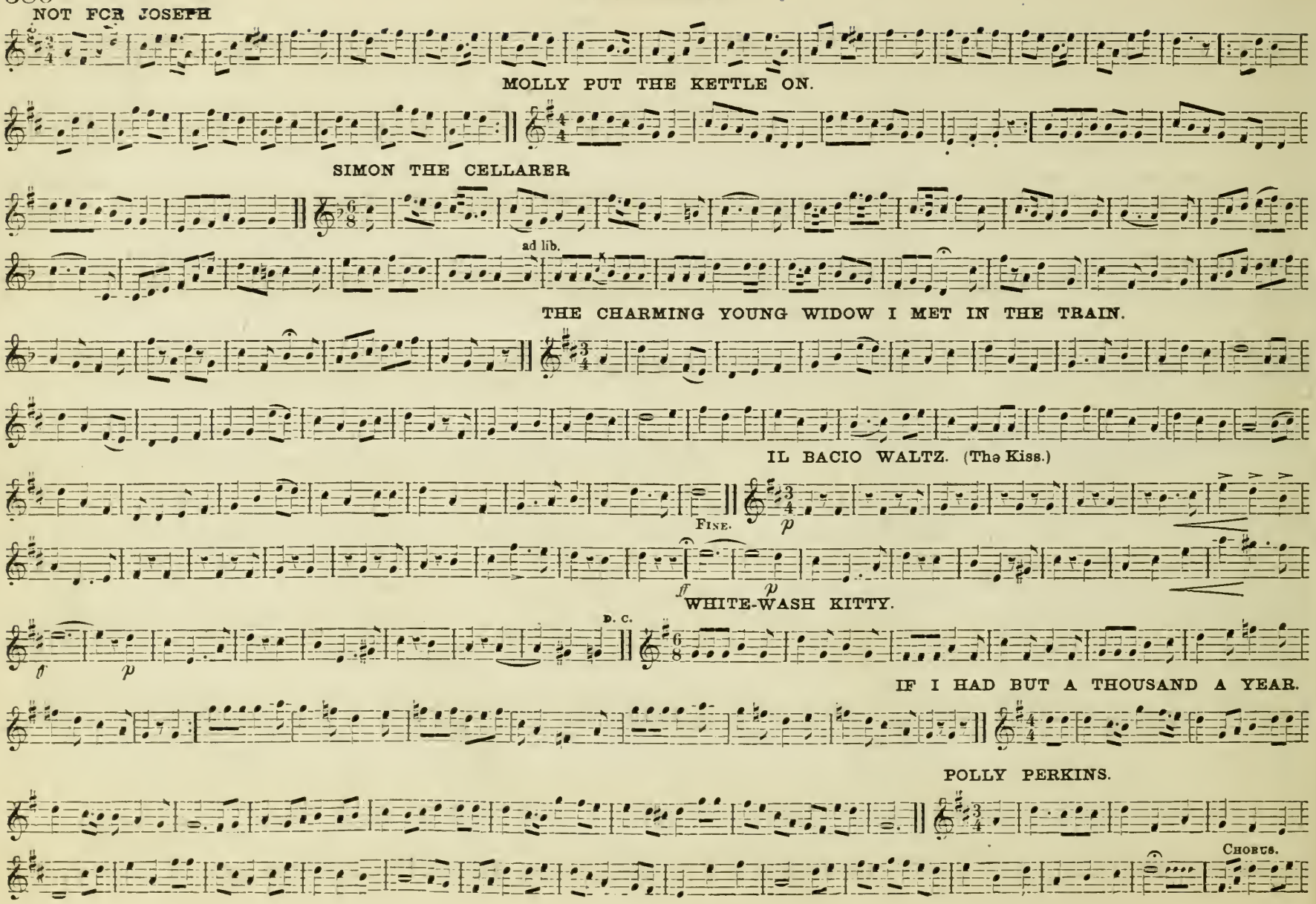
PAT MALLOY.

THE RAT-CATCHER'S DAUGHTER.

WHEN JOHNNY COMES MARCHING HOME.

JOHNNY SCHMOKER.




NOT FOR JOSEPH
MOLLY PUT THE KETTLE ON.
SIMON THE CELLARER
ad lib.
THE CHARMING YOUNG WIDOW I MET IN THE TRAIN.
IL BACIO WALTZ. (The Kiss.)
Fine.
WHITE-WASH KITTY.
D. C.
IF I HAD BUT A THOUSAND A YEAR.
POLLY PERKINS.
Chorus.

SONGS.

BONNIE BLUE FLAG.

Chorus.

THE WEARING OF THE GREEN.

Fine. D.C.

JENNY JONES.

f Fine. D.C. *f*

JOHNNY IS GONE FOR A SOLDIER.

LANIGAN'S BALL.

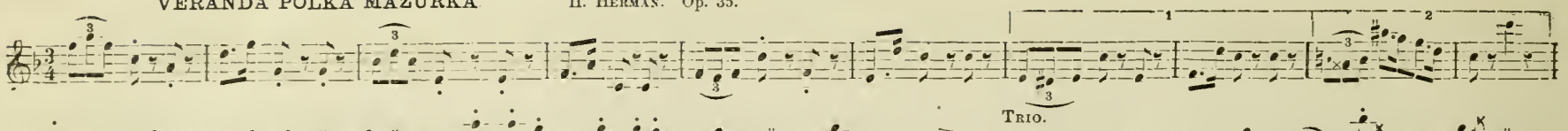
WHEN THE SWALLOWS HOMEWARD FLY.

Stringendo. rit. A Tempo.

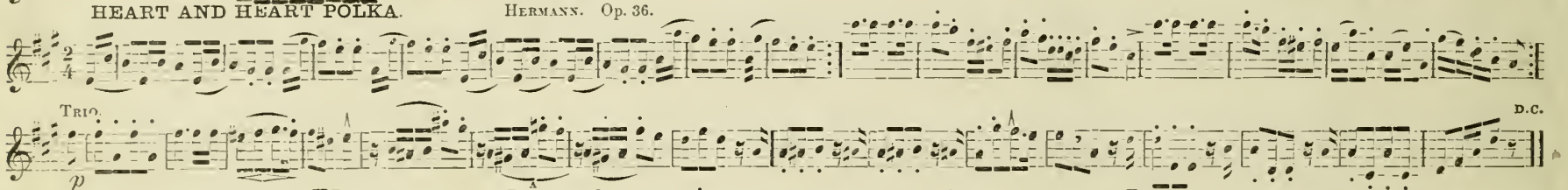
RIFLE CLUB QUICKSTEP.

f Fine. *ff* D.S.

VERANDA POLKA MAZURKA. H. Herman. Op. 35.



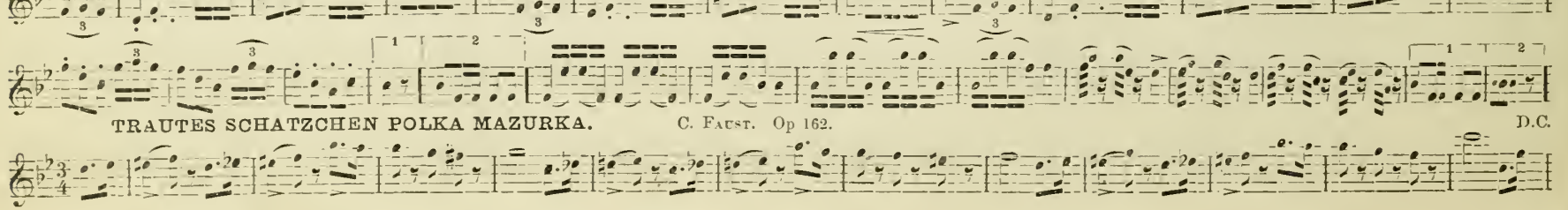
HEART AND HEART POLKA. Hermann. Op. 36.

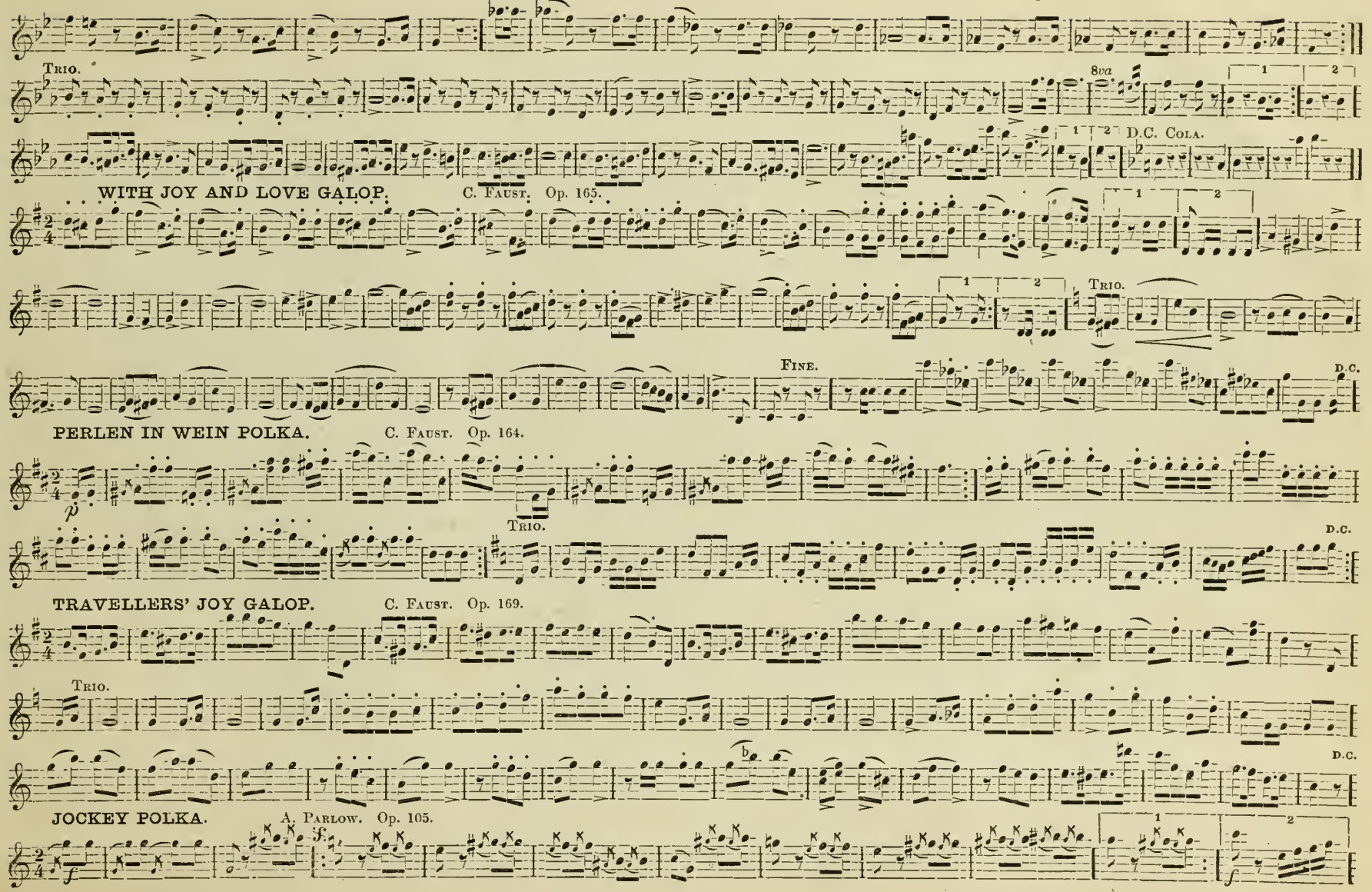


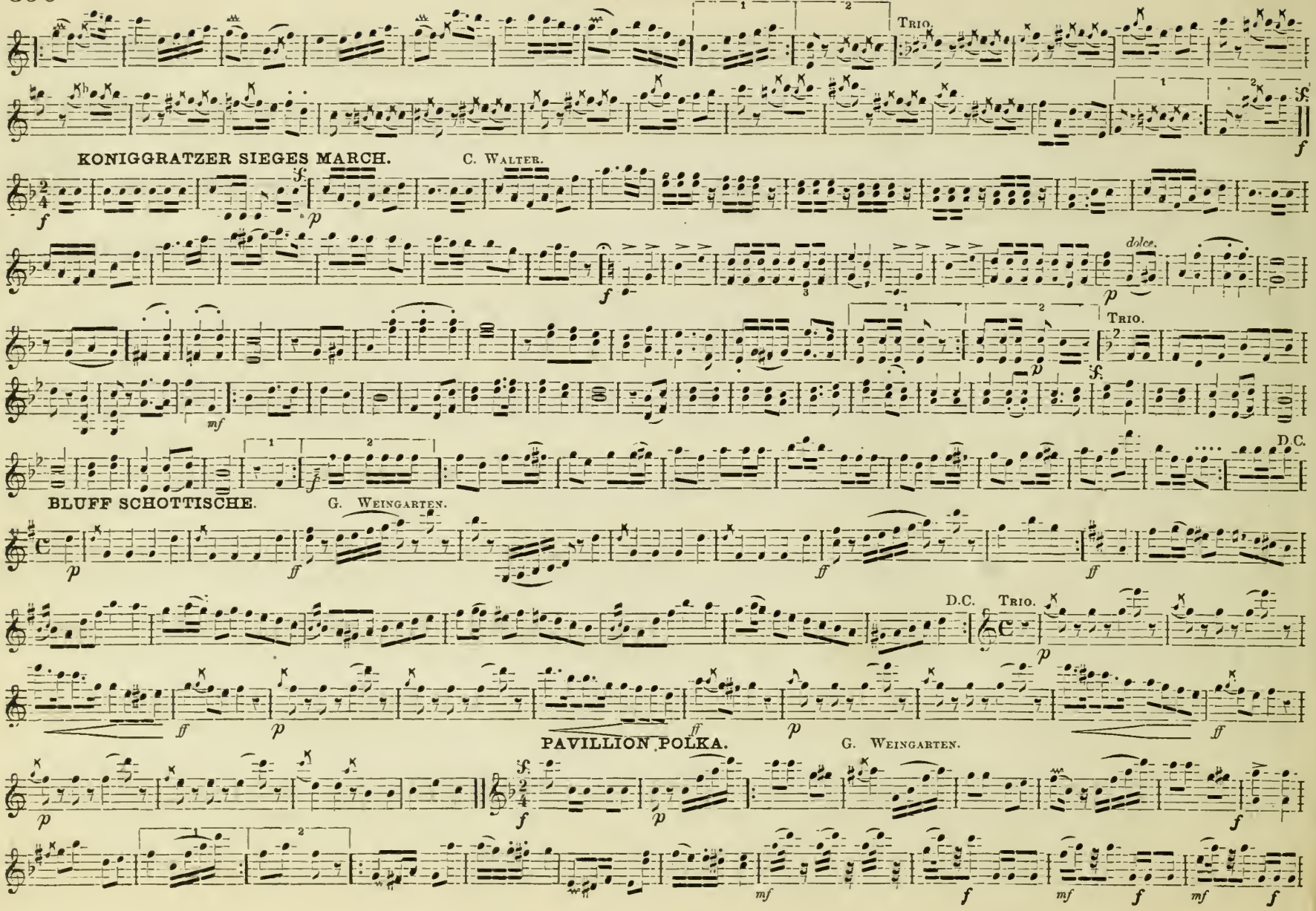
AUGUSTA POLKA MAZURKA. A. Parlow. Op. 124.

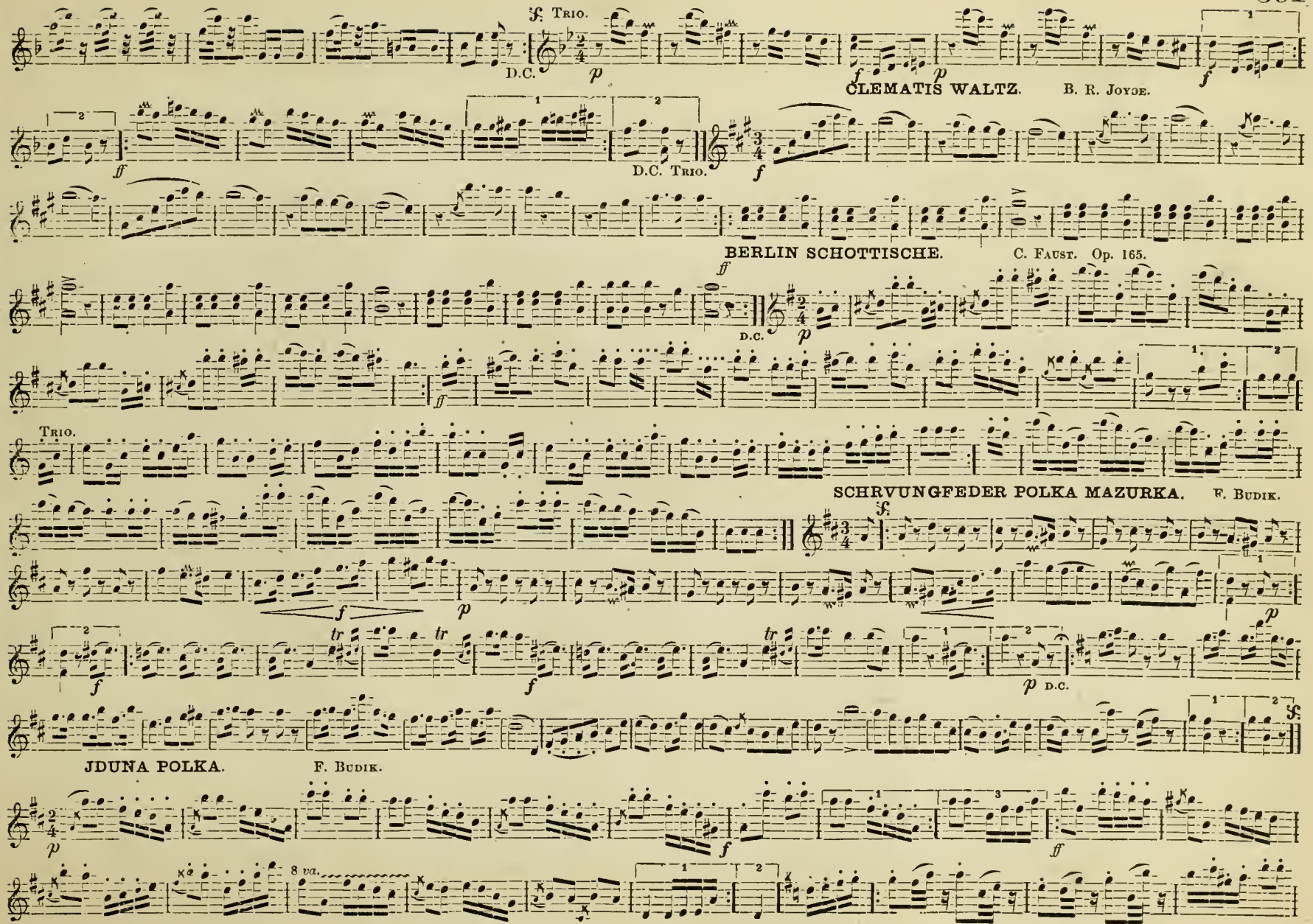
DEV PFIFFICUS POLKA. C. Faust. Op. 154.

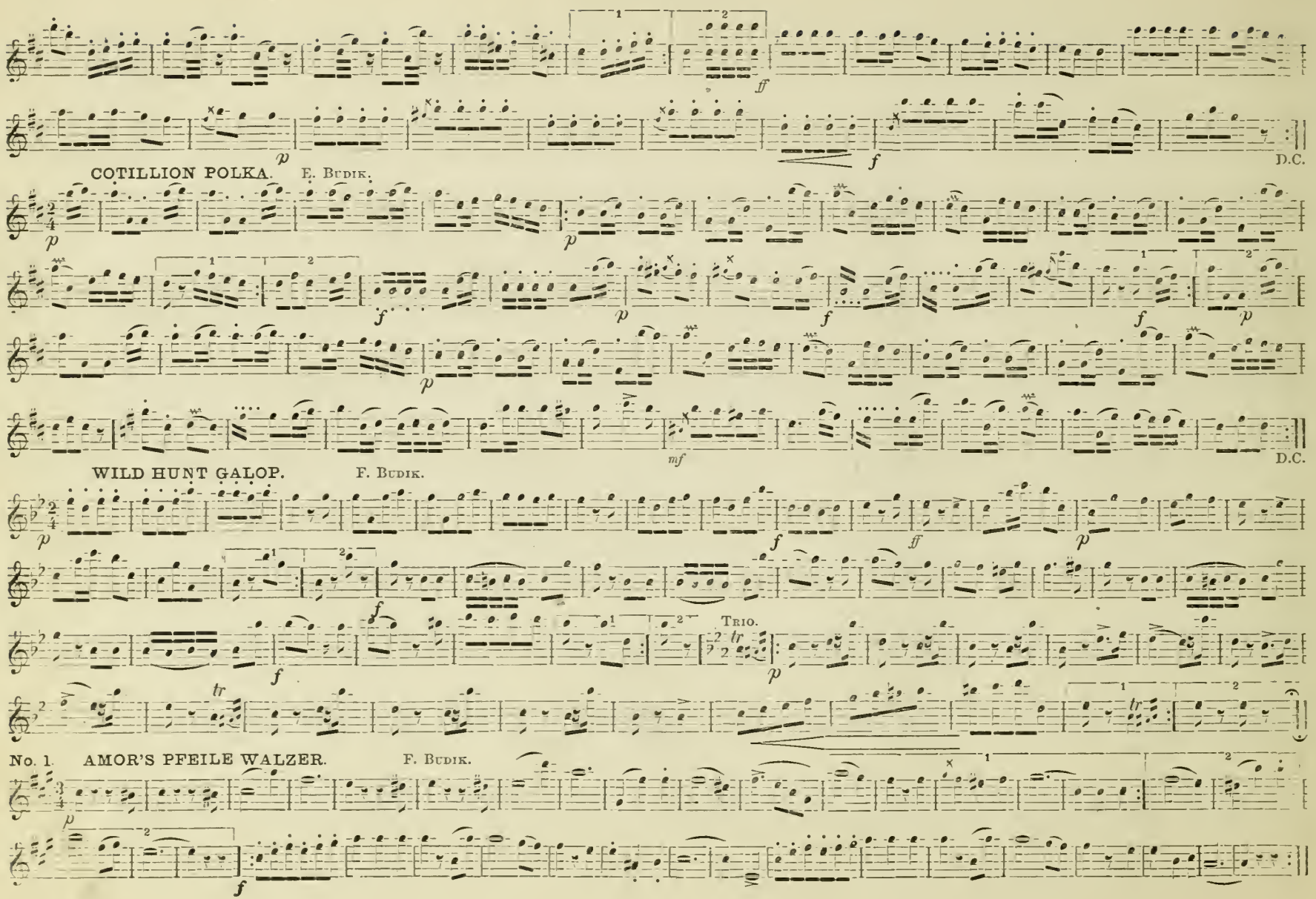
TRAUTES SCHATZCHEN POLKA MAZURKA. C. Faust. Op 162.

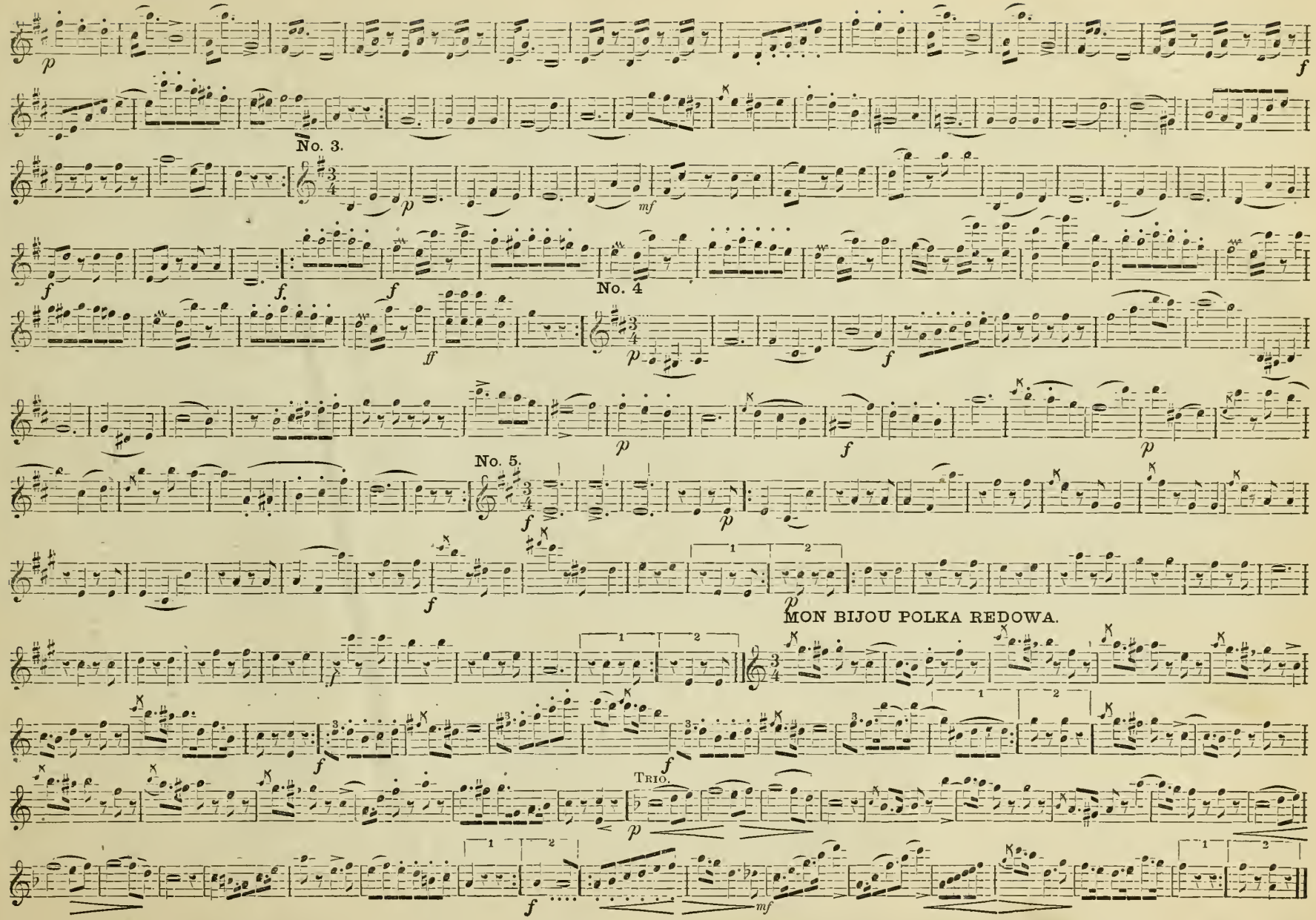



Trio.
8va
1
2
D.C. Cola.
WITH JOY AND LOVE GALOP. C. Faust. Op. 165.
Trio.
Fine.
D.C.
PERLEN IN WEIN POLKA. C. Faust. Op. 164.
p
Trio.
D.C.
TRAVELLERS' JOY GALOP. C. Faust. Op. 169.
Trio.
D.C.
JOCKEY POLKA. A. Parlow. Op. 105.
f
ff
f


Trio.
KONIGGRATZER SIEGES MARCH.
C. Walter.
dolce.
Trio.
D.C.
BLUFF SCHOTTISCHE.
G. Weingarten.
D.C.
Trio.
PAVILLION POLKA.
G. Weingarten.

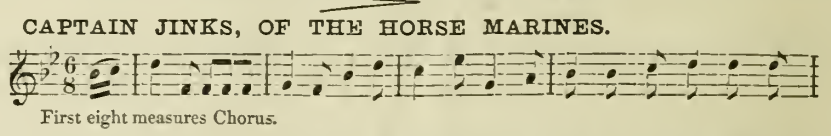

Trio.
D.C.
CLEMATIS WALTZ. B. R. Joyce.
D.C. Trio.
BERLIN SCHOTTISCHE. C. Faust. Op. 165.
D.C.
Trio.
SCHRVUNGFEDER POLKA MAZURKA. F. Budik.
D.C.
JDUNA POLKA. F. Budik.
8 va.


COTILLION POLKA. E. Budik.
WILD HUNT GALOP. F. Budik.
Trio.
No. 1. AMOR'S PFEILE WALZER. F. Budik.


No. 3.
No. 4
No. 5.
MON BIJOU POLKA REDOWA.
TRIO.

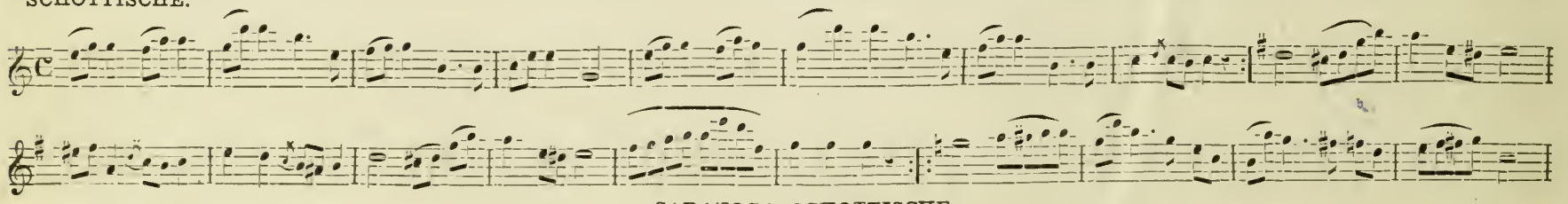
CHAMPAGNE CHARLIE SCHOTTISCHE.

CAPTAIN JINKS, OF THE HORSE MARINES.

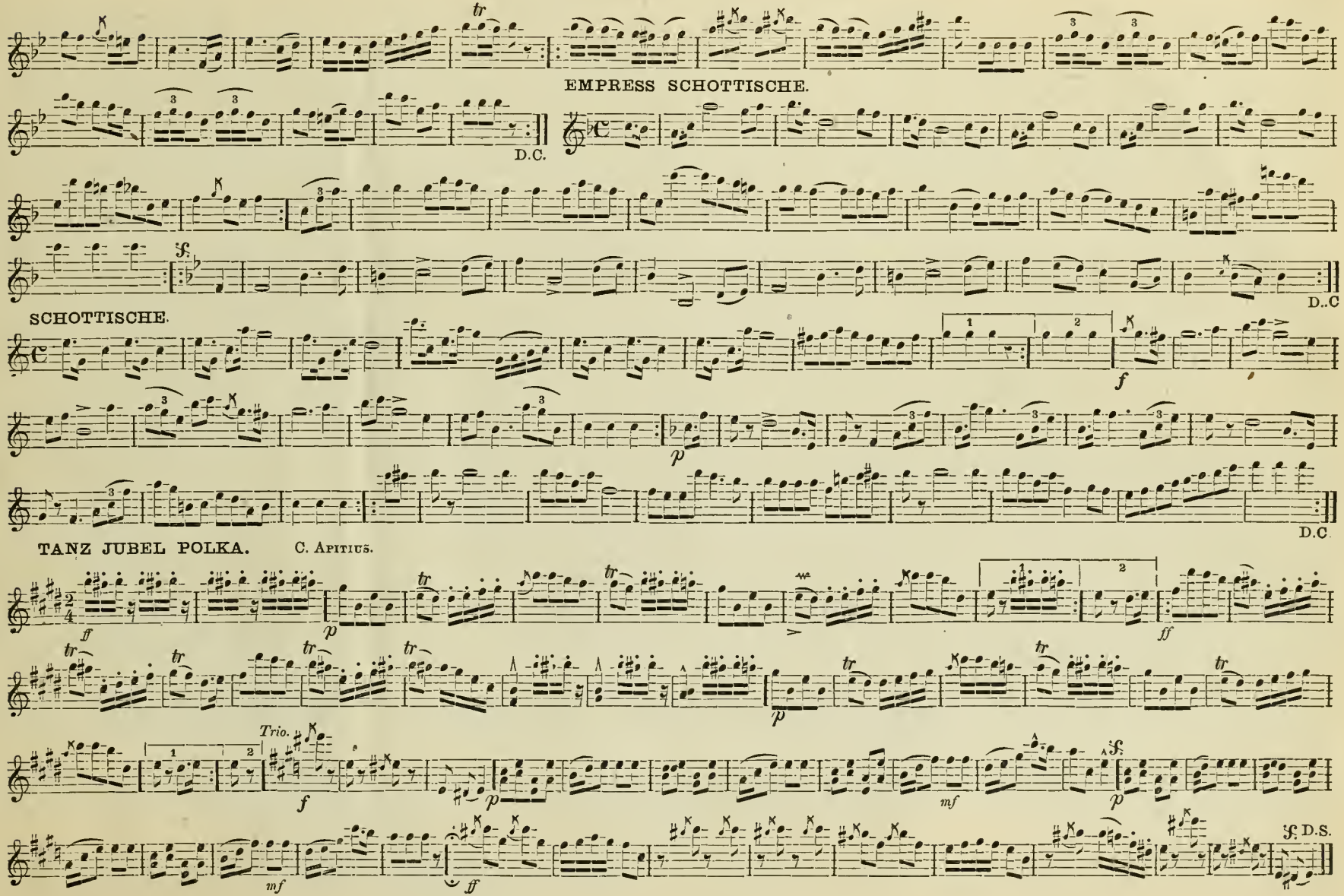


THE FLYING TRAPEZE.

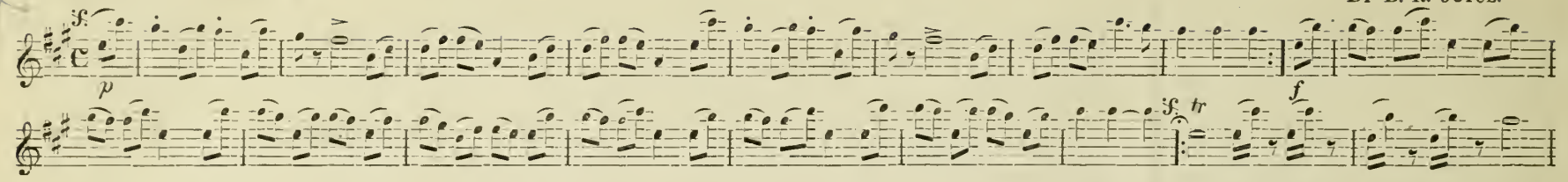
SCHOTTISCHE.



SARATOGA SCHOTTISCHE.

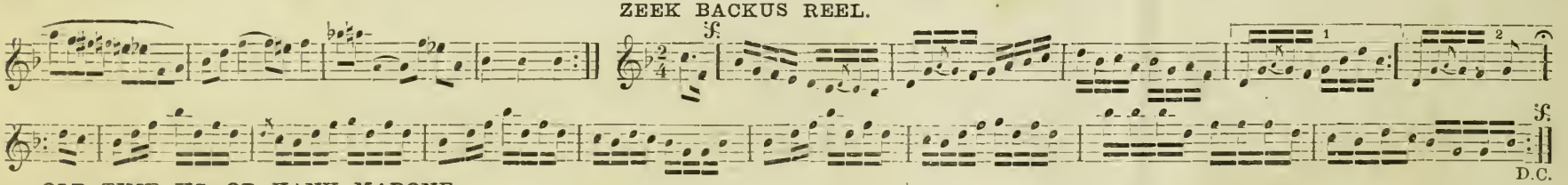

EMPRESS SCHOTTISCHE.
D.C.
D.C
SCHOTTISCHE.
D.C
TANZ JUBEL POLKA.
C. Apitius.
Trio.
D.S.

LOTTIE SCHOTTISCHE. By B. R. Joyce.

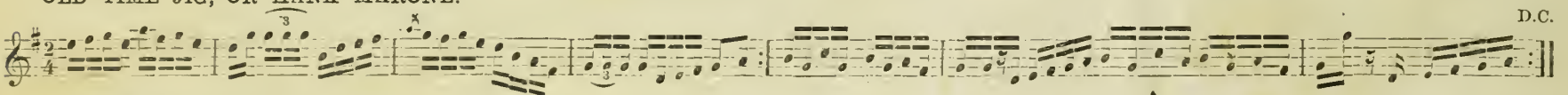


FIVE DOLLAR JOB SCHOTTISCHE. By J. Norton.

ZEEK BACKUS REEL.

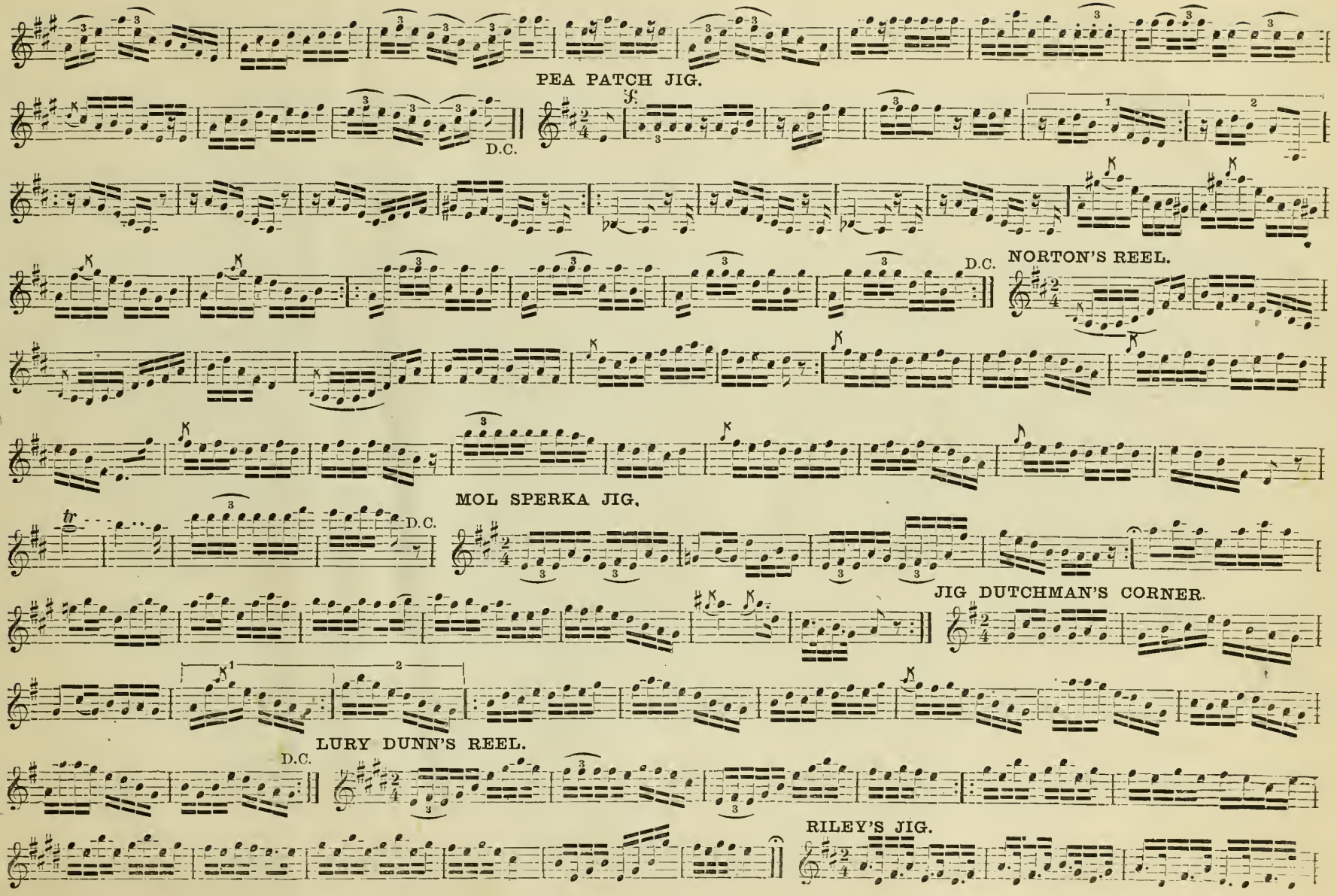


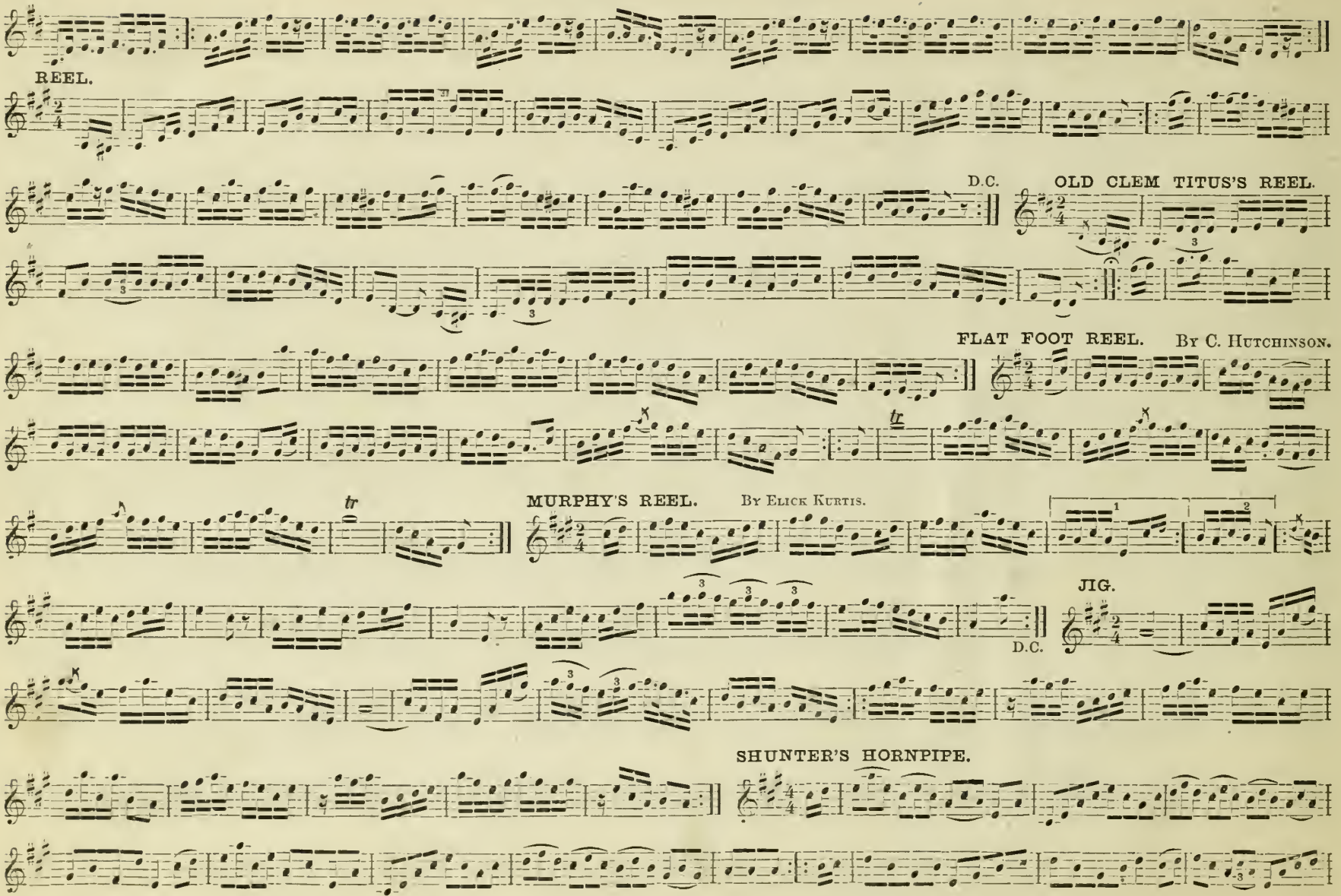
OLD TIME JIG, OR HANK MARONE.



BUCKLEY'S FAVORITE JIG.

FANCY REEL.

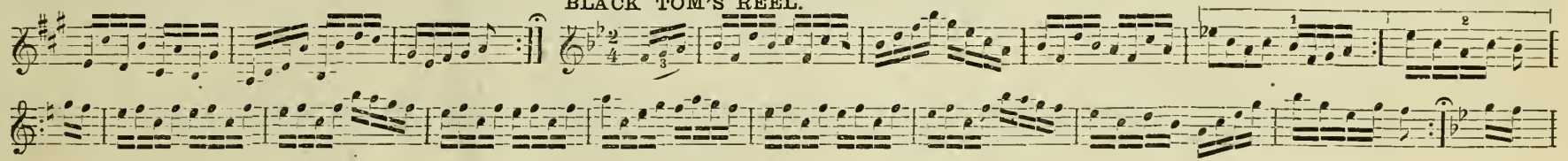

PEA PATCH JIG.
D.C.
NORTON'S REEL.
D.C.
MOL SPERKA JIG.
D.C.
JIG DUTCHMAN'S CORNER.
LURY DUNN'S REEL.
D.C.
RILEY'S JIG.


REEL.
D.C.
OLD CLEM TITUS'S REEL.
FLAT FOOT REEL.
By C. Hutchinson.
MURPHY'S REEL.
By Elick Kurtis.
JIG.
D.C.
SHUNTER'S HORNPIPE.

THE WIND UP REEL.

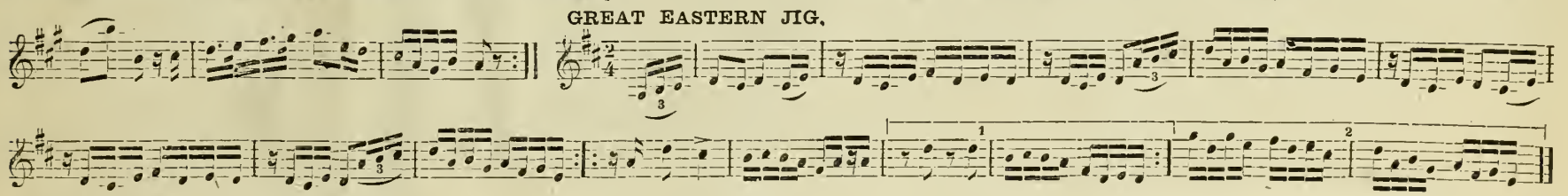
PROCTOR'S HORNPIPE.

BLACK TOM'S REEL.

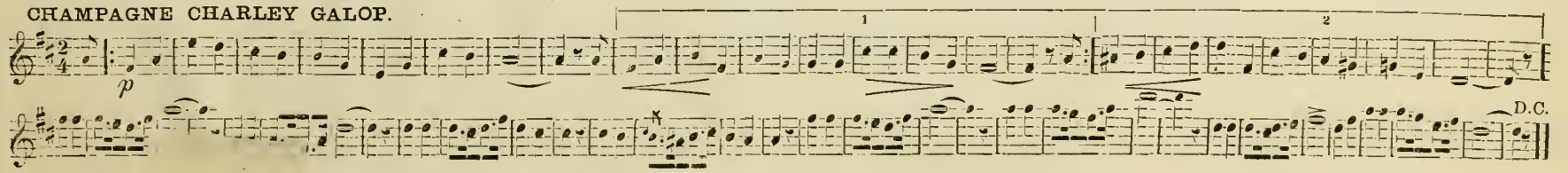


PHILL ISAACKS JIG.

GREAT EASTERN JIG.

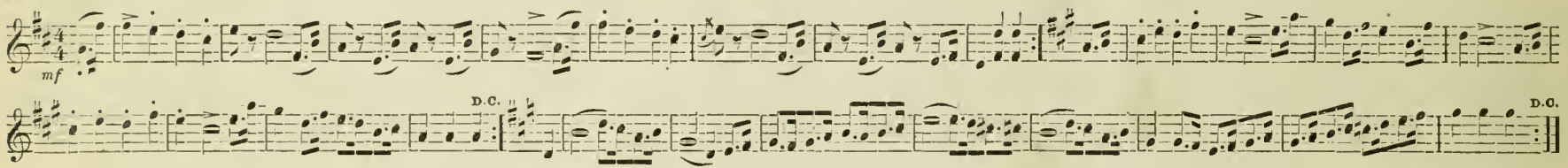


CHAMPAGNE CHARLEY GALOP.

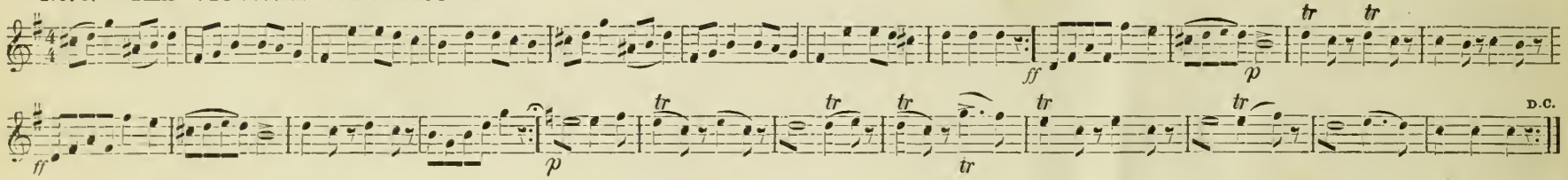


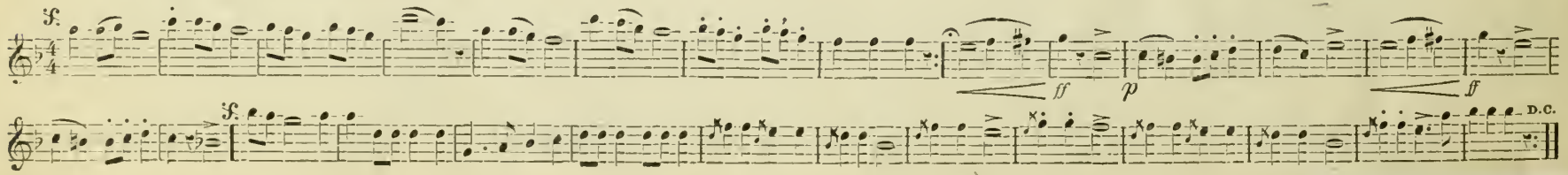
No. 1. RIP RAP SCHOTTISCH.

No. 2. LA FRANCAISE SCHOTTISHE.



No. 3. THE VICTORIA SCHOTTISCHE.



No. 4. MANO SPODO SCHOTTISCHE.

No. 5. LET HER RIP SCHOTTISCHE.